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July 1935

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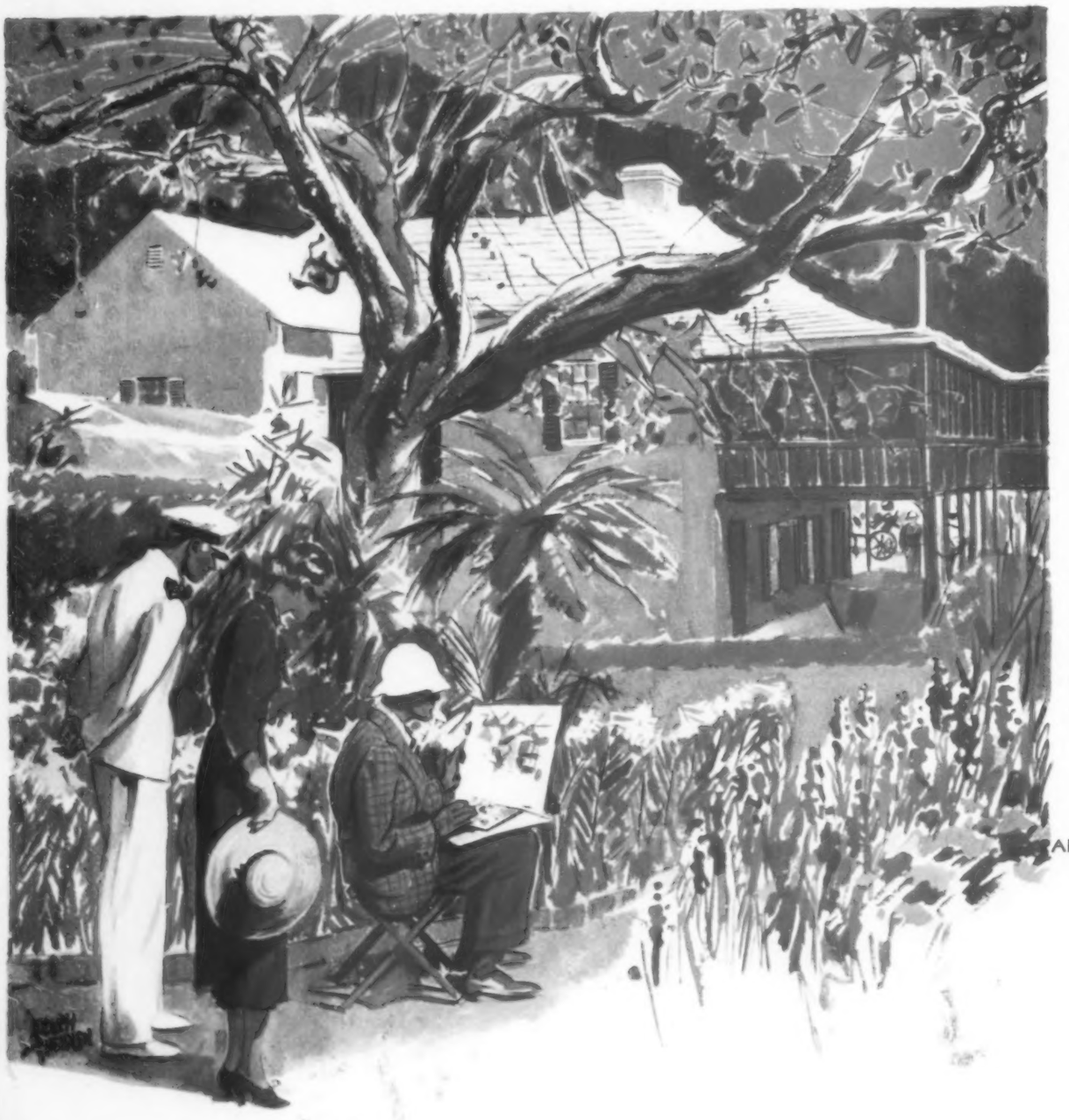

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Garden of Miss Mary Frances Ogden, Wenonah, New Jersey

Above: Home of Mr. and Mrs. K. J. Bowers, Lexington, Michigan

Above: "Red Top," summer home of Mrs. Sophie H. Bird, Belleville, N. J. At left: "The Beeches," home of Miss Marjorie Spun, Nashville, Tenn.

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MRS. JEAN AUSTIN, Editor LEONARD BARRON, Horticultural Editor

All manuscripts submitted to our editorial offices for possible use in THE AMERICAN HOME *must be accompanied by a stamped, addressed envelope. Unless this is strictly adhered to, manuscripts which are not adapted to our use will not be returned to the sender.*

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STILL *her* ADORER

THE years are adding up . . . soon their children will be grown . . . yet he is still her adorer . . . she holds him as completely as when they were first married. More women should know her secret.

* * * *

How wise is the woman who realizes the importance of keeping the breath always sweet, wholesome and agreeable! After all, nothing mars a personal relationship like halitosis (bad breath) whether occasional or habitual. It is ridiculously easy to keep the breath inoffensive. Simply use Listerine, that's all—a little in the morning, a little at night, and between times before social engagements. Listerine instantly halts halitosis; deodorizes longer than ordinary non-antiseptic mouth washes. Keep a bottle handy in home and office.

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Photograph by Harold Haliday Costain. *See page 12*

The Barn and the Barnacle

The summer home of Mr. and Mrs. Richard F. Fuller in Scituate, Mass.

Georgiana Reynolds Smith

WHAT a great deal of fillip of imagination will do for a house, especially a metamorphosed barn beside the sea! Its owners refer to it quite simply and unpretentiously as "The Barn," but to me it will always be known as "The house with the Blue Swings."

A pioneer in this sort of metamorphosis, the spacious old New England barn was a forerunner of many similar transformations. While being remodeled into a summer home, the owners noticed some worn grooves on one of the broad old rafters. "Why!" exclaimed Mrs. Fuller, "someone must have had swings there." And instead of forgetting all about it, as most people would have done, or worrying as to how the marks could be concealed, as a fussy person would have been sure to do, she promptly directed the carpenter to make a new pair of hand-hewn swings to hang from the self-same beam. Painted a saucy tip-cart blue, they still hang there, to the delight of all visitors, young and old. And the swings seem to typify the very spirit of the house—its gay air of informality and its frank simplicity.

Diagonally across the lawn is "The Barnacle," a picturesque and practical solution of the week-end overflow problem. Built on the lines of an old New England lean-to, it is furnished with a row of cots, in dormitory fashion, with lockers and showers adjoining—an ideal place to stow half a dozen obstreperous college boys with a minimum of strain on the adult household.

It is difficult to describe the particular charm of the mellow, inviting living room, it is so much a question of color, harmoniously blended but never so obvious as to be a mere "color scheme." It is so much a question of little personal touches that count high in decoration, day-by-day attention of Mrs. Fuller, who never forgets that the blue swings set the keynote for flower arrangements in a bold, informal pattern; for lively new magazines, for pert pillows, and crude colorful pottery. Perhaps there will be the

Three views of "The Barn" living room, and an inviting look into the dining room. Simple and informal, one quite understands why Mrs. Smith finds it difficult to account for the great charm of the Fuller "Barn" and must attribute it, as does she, to the personal touches of its owners. All photographs taken by the author

tiger lilies in a black jar against the tawny, time-mellowed map of Plymouth County that you see in the photograph. Or, later in the season, there may be flaming maple leaves in the same jar, with a quaint flat basket of ruddy apples at one side. In the dining room I have seen fascinating marsh grasses arranged in a shallow Pennsylvania milk bowl; and on the day these photographs were taken, there happened to be a casual spray of crab-apples in an old pickle jar on the window sill. Touches like these make a room alive and vital, and are part and parcel in any description of the Fuller "Barn."

Over the fireplace, there is a quaint little mirror which once adorned a Pennsylvania merry-go-round. After the fashion of Pennsylvania Dutch folk art, it is joyously flamboyant in its naïve use of primitive color. Its very crudeness is thoroughly in keeping with its simple background, but the little mirror is more than a mere decorative motif. It serves also to proclaim the early Pennsylvania ancestors of its present owners. And since it has, curiously enough considering its source, a certain heraldic quality in its design, is all the more appropriate a piece to occupy a place of importance in the room.

New England affiliations are represented also, of course. Most of the furniture is of sturdy Cape Cod origin, though in the dining room there is a fascinating old carved hutch from Brittany, perfectly at home with its early pine and maple New England neighbors. A great wagon wheel does duty as an electric light fixture. Hanging from one of the huge beams in the living room, cork "floats" from Cape Cod fishing nets become unusual and appropriate candle holders.

As one enters the great barn door there is "Welcome" on the old hooked rug at the threshold, a promise that is always fulfilled. The sons of the family occasionally tease their mother by turning the rug around the other way, when they think she needs a rest from too much hospitality—for it is the sort of house that tempts a hostess to entertain, and invites—even lures—a guest to linger.

An easy, casual simplicity is the byword. There is a sense of space that is agreeably conducive to making one feel cool on the hottest of days; there are deep comfortable chairs and the irresistible blue swings to remind one there could be no more pleasanter place to loaf on an August afternoon, or to relax after strenuous hours of golf, swimming or tennis at the club. Even a rainy week-end holds no terrors for either guests or hostess in this house. For the walls of the living room are lined with books, a wide range of titles to suit all possible fancies and a joy to behold in their varied covers, a rich tapestry of color against the old pine walls which were left unfinished.

Outside the big "barn door," shaded by a huge lilac and by a lusty wisteria vine that miraculously withstood the rigorous winter of 1934, there is a delightful terrace which, like the interior, is simple, comfortable, and informal. From the deep comforts of a lounge chair, one looks out across the fields to the blue ocean beyond.

Thus do "the barn and the barnacle" work together to fulfill a happy purpose—a family summer home that yields the greatest comfort and pleasure to all their occupants, with a minimum of fuss and bother on the part of its owners.

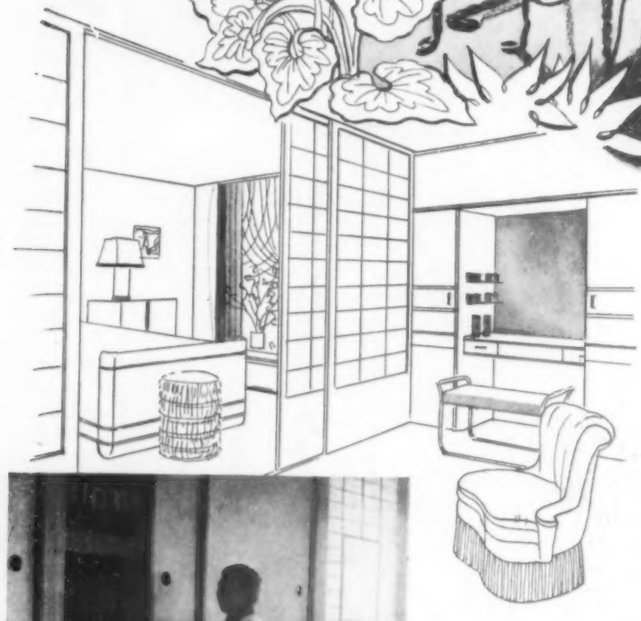
Most of the furniture is of Cape Cod origin, though in the dining room there is a fascinating old carved hutch from Brittany, perfectly at home with its early pine and maple New England neighbors

Walter Buehr
and Willard Price

Borrowed from Japan

AMERICAN architects and decorators have, since pre-Revolutionary days, appropriated the best ideas of every country of Europe and adapted them to our needs. The stately, porticoed beauty of the mansions of the old South, deriving from Georgian England; the sturdy, white-walled country houses, reminiscent of Norman châteaux, and the Pennsylvania Dutch farmhouses, their wide eaves and ample chimneys expressing the tastes of early German pioneers, are known and enjoyed by everybody. Only recently have our designers realized that they have overlooked a land long famous for a love of beauty and national good taste—Japan.

The words "Japanese home" present to the average person a garbled picture of paper lanterns, cherry blossoms, wooden blocks for pillows, and a general feeling of bareness. But look into the living quarters of an average Japanese family. Although it is furniture-less, rug-less, curtain-less, and practically wall-less—since you would hardly call those sliding paper panels real walls—it is far from bare. It is spacious, cool, and restful. The sunlight filtering through the *shoji* as the creamy, translucent rice-paper doors are called, makes the whole interior glow like the inside of a



Have you ever considered "wandering walls" for that porch or terrace alternately bathed in a glare of sunlight or swept by chilling winds? It is an idea we could borrow from Japan

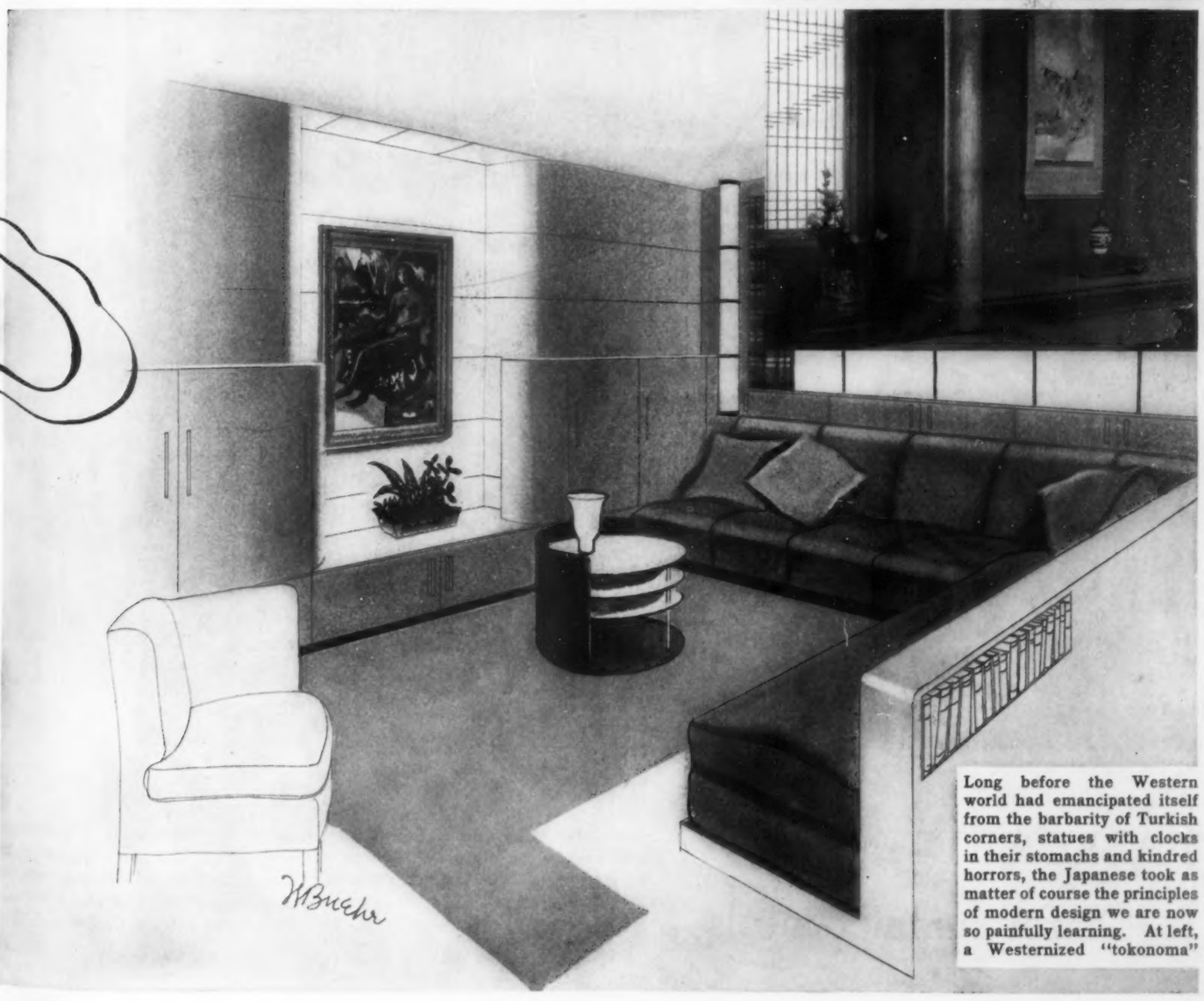
yellow paper lantern. The unpainted woodwork gleams as if it contained light rather than merely reflected it. The room is filled with a multitude of soft tones, too delicate to be called reds or greens or blues, etherealized ghosts of the trees, flowers, and sky outside. In other words it is the outdoors which makes the indoors of a Japanese house.

This immediately suggests a large field in which to transplant Japanese decorative ideas—the summer home, the week-end house, and the porch. Too often the summer dining place offers a choice only between hot indoor dining or else a porch or terrace alternately bathed in a glare of sunlight or swept by spine-chilling winds.

The answer to this dilemma is—*shoji*. *Shoji* are extremely light wooden frames, the panels of which, instead of being glazed, are filled with Japanese rice paper, or in another form, *fusuma* with heavy opaque grass matting. They constitute practically all of both exterior and interior walls in a Japanese home, and their advantages are legion. These *shoji*, which fit into grooves in the floor and ceiling, are made to slide back and forth, and may also be lifted entirely out of their grooves and put away in a closet when not needed. The frames can be made by any carpenter, to fit any size opening, and the rice paper and grass matting may be purchased quite reasonably from paper houses which import Japanese paper.

The large illustration shows a porch in Japanese costume. The outside walls may be fitted with glass doors or screens, or left entirely open, where weather and insects make this possible. About four feet inside this edge, a kind of partition has been built, its frame anchored to the ceiling beams, and extending downward about two feet. Its under surface has a continuous groove wide enough to take two thicknesses of *shoji* and deep enough so that the frame can be lifted up into it, clear of the floor groove, when removing the panel. This groove is made by two parallel strips of molding; the floor groove, shallower, is of wood strips or copper. Now the porch is ready for business.

If the family finds an otherwise lovely May morning marred by a raw east wind chilling the breakfast coffee, two minutes sees a sturdy rice-paper wall forming a shelter and a decoration too, for upon the warm glow of the paper the sun casts soft moving shadows of delicate branches, fluttering leaves, and cloud shadows. A panel of clear glass may be set into the middle of the door, [*Please turn to page 152*]



Long before the Western world had emancipated itself from the barbarity of Turkish corners, statues with clocks in their stomachs and kindred horrors, the Japanese took as matter of course the principles of modern design we are now so painfully learning. At left, a Westernized "tokonoma"

J. Walter Collinge

TABLE SETTINGS
for summer meals

Color for an al fresco luncheon. On a blue-green iron table are Irish lace doili dyed a subtle gold-orange, while plates and flower and fruit baskets are silvery g Burmese brass. Pink and yellow flowers, pinkish yellow fruit, pale green glasses, a flatware with flame handles on gold blades and prongs, are the original notes on table arranged by Mrs. Peter Cooper Bryce, at a Santa Barbara, Cal., Flower Sh

Mexican table

Arranged by Mrs. Stafford Hendrix of New York City and Mrs. Eric Thomee of Greenwich, Conn., this Mexican table won first prize in the Tables of the Nations Competition held in Horticultural Hall in Rockefeller Center, N. Y. The table is set with a brown linen cloth and a hand-woven runner of Mexican design in brilliant colors. Brown Mexican earthenware service plates and an arrangement of colorful fruits—peppers, avocados, scallions, and pineapples. Two bowls of soy beans and tall wrought-iron candlesticks complete the decoration of this table

Wendell MacRae

Informal Italian dinner

Italy, the land of sunlight and song, is also a land where imagination and good taste play their part in table settings. A handsome linen cloth holds a Majolica dinner set and the gleaming glasses in readiness for a typical Italian dinner which may feature diletto and polenta, or perhaps minestrone and ravioli. Bread sticks are a requisite of the Italian meal and often are served in Majolica fingered containers which vie for decorative honors with the usual centerpiece of flowers or fruit

Courtesy International Silver Co.

Moulin

MacRae

Modern American

This modern American table was arranged by the famous designer, Miss Marguerita Mergentime, and won honorable mention in the Tables of the Nations Competition. The color scheme is lavender, yellow, purple, and white. The cloth, designed by Miss Mergentime, has alternate bands of lavender, purple, and white against a yellow background. Masses of violets are arranged in a low modern container fashioned of painted tin. Square corsages of violets with a yellow border of mimosa are placed for each guest and are important accents in the decorative scheme of this charming table

At left below: A beautifully modeled shape in the Berkeley dinnerware line of Ebeling and Reuss, Inc. One of the most artistic white services we have seen. Below it, the richly simple new Delphian shape by Taylor, Smith, and Taylor. Comes in old ivory. Plates have a rounded edge, cream pitcher an interesting curved back

At right and below, new interesting designs by Viktor Schreckengost for the American Limoges China Co. That at the right, called "Hostess," is semi-porcelain in a soft ivory tone, with a gaily colored chintz effect in soft gray, canary-yellow edge and handle treatments. That below, is called "Calico-Patch." Soft ivory toned semi-porcelain body and glaze, the decorations are in dust-pink with black edge and handle treatments. Also made in desert-tan, soft green, and calico-blue with contrasting edge and handles

Black and white

Mrs. Walter Franklin Cobb, of the Santa Barbara and Montecito Garden Club, arranged this table for their annual spring flower show. Done in black and white, the amusing covered dishes are of opaque Sandwich glass, here used for soup. Centerpiece of white flowers, place plates black glass, and the water glasses have black base

Below: Moisture-proof Cellophane covers for the little-used "company best" dinner service obviate the usual rewashing. Made in seven sizes, and come in white bound in a choice of four colors. $1 for set of seven

Collinge

Red and white makes a fresh color scheme for the summer dinner table. On a lace cloth designed in widely spaced scrolls are set ruby glass plates, fruit cups and goblets on crystal stems and bases. Three ruby "bubble balls" filled with white roses make the decoration for this charming table. Quaker Lace Co. cloth, Fostoria glass from Macy's, Community Plate silverware

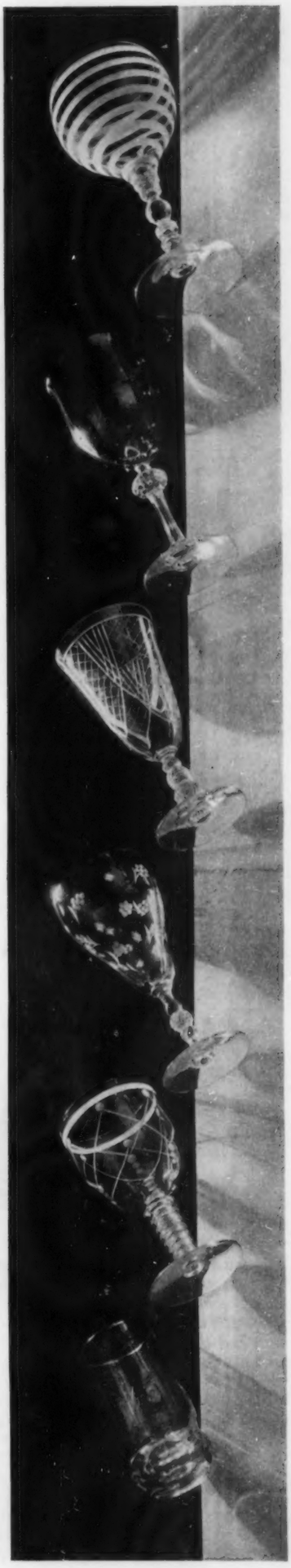
Demarest

At left: Reproduction of an early 17th century salt glaze tea service produced from Plummer, Ltd., by the celebrated Minton Factory of England. Teapot, sugar and cream, six cups and saucers and six tea plates as illustrated cost $34—very little indeed for so distinguished a tea service

At extreme left: Five new service plates. From top to bottom, a mirror plate with white wire edge, from Ovington's: A new "Athens" incrustation in gold on ivory body and on a new shape known as the "1937" shape, for the rim of the plate is very narrow, while the well is rather large and makes for greater ease of service. From Theodore Haviland & Co.

Third at left, the Grantham, a new Royal Doulton pattern, which is a reproduction of an old English shape, in a brown print with enameled hand-colored center, all under the glaze. The inside of the cups carries the same floral decoration of the plates. Wm. S. Pitcairn Corp. Fourth, the Cascade shape of the James River Pottery Co. The simple, circular terraced effect running from the edge of the plate into the well makes an ideal motif for modern china. Last, a design of Persian suggestion called Shalimar, in shades of pale green and deep blue, with touches of red and yellow-brown. From Onondaga Pottery Company

At right: Six new designs in glassware for your summer table. At top, a simple design with rings from Cambridge Glass Co. Below it, a fine shape with interesting cutting on the stem "knob," from Fostoria Glass Co. The third goblet has geometric design and substantial stem, and is from Libbey Glass Mfg. Co. Fourth down the line is a summery little flower design that would be precious used with light weight linens or grasscloth, from Duncan & Miller Glass Co. The drum has obviously inspired the fine looking tumbler next to the bottom, and at the very bottom is a sturdy but gracefully shaped glass, which would defy the winds on an out-of-door table, both from Morgantown Glass Works



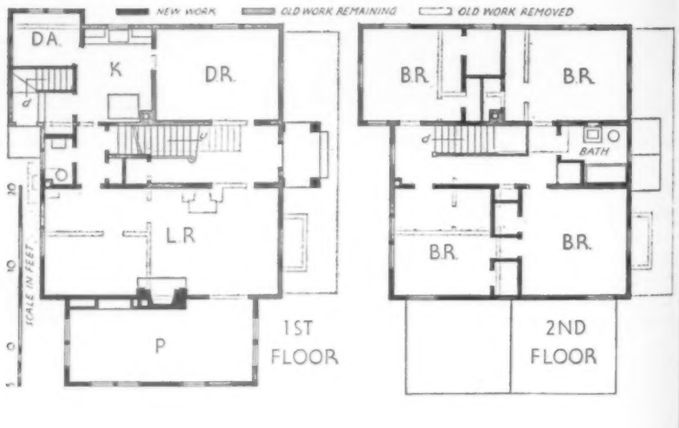
There is a modern quality about a table all in crystal and white. The lace cloth from Scranton Lace Co. combines a geometric design and flower motif. The glass is Fostoria's "Whirlpool" pattern from Gimbel's, the plated silverware from Wallace, and the centerpiece is made of white paraffin fruit from Ovington's

Here is a nautical table if there ever was one! On a red, white, and blue oilcloth tablecloth, with stars and ships, are red glass plates, crystal glasses with blue stars, napkins with stars pasted on them and, to crown it all, a ship model for centerpiece. Columbus Coated Fabrics Corp. tablecloth styled by Marguerita Mergentime. Glass, wooden handled flatware, and ship model are from Macy's. Table was arranged by Marguerita Mergentime

Ferguson's Studio

A remodeled house in Pittsburg, Kansas

Dan R. Sandford, Architect



LIKE many houses in most any city, this house was substantially built, but through lack of upkeep for a good many years had been allowed to deteriorate. It was well located and had a very desirable site with large trees and good surroundings. The vast improvement that was made is shown by the top photo.

The house was remodeled and completely finished at a contract price of $6,650. The property has a value today of about $12,000. It is now the home of Mr. B. F. Daugherty.

The house is on a corner lot and faces east. The first floor is the traditional Colonial arrangement with a center hall opening to the living room on the south and the dining room on the north. The living room extends the full width of the house east and west with a sunroom on the south. There is a fireplace in the living room having a Colonial mantel and there are built-in bookcases in the sunroom. Back of the dining room is the kitchen with a breakfast room adjoining and connected by a plaster arch. Here are built-in cabinets suitable to the uses of each room.

On this floor is a toilet room with tile floor and containing toilet and lavatory.

There is a grade entrance at the rear of the house leading to the kitchen and the basement. In the basement, which extends under the entire house, are a large recreation room, laundry, furnace room, fuel room, and storage room. There is a toilet room in the basement also. In addition to the grade entrance, there is a stair from the main part of the house leading to the recreation room.

On the second floor are four large bedrooms, each having a large closet. The common bathroom on this floor is complete with tile floor and walls, recessed tub with shower, pedestal lavatory, and noiseless toilet. For added comfort an electric heater is installed in the wall of the bathroom.

The kitchen is complete with built-in cabinets, in which is set a large flat rim sink. There is an electric fan ventilator in the kitchen to provide adequate ventilation.

All floors throughout the house, except the tile floors of bath and toilet room, are of oak.

IRIS—how to use it in the average garden

R. Marshall

How can the average gardener best take advantage of the many recent improvements in Iris? If he be not a collector of rare varieties and if his cultivated area is of such restricted scope as to make the piling up of mass effects and the planning of distant vistas out of the question, how is he effectively to use the new color material offered by the modern hybridizer?

IN THE following paragraphs principal attention is paid to the problem of the amateur designer who wishes to secure the most pleasing result in a planting of mixed perennials. Here it is important to know not only how one Iris variety will harmonize with a neighbor Iris but also how it combines with other perennials. All references are to the Bearded Irises popularly known as German Iris in their Dwarf, Intermediate, and Tall forms.

In general it may be said that blues are most effective in mass when placed at a distance; and that blends, because of their neutral combinations of color, do not produce strong garden effects and should be used in foregrounds where the individual beauty of each specimen may be appreciated and enjoyed at close range.

For mid-April bloom in the latitude of Philadelphia and St. Louis, use the Dwarf varieties. Socrates, a rich wine-red, and Dixmude's crimson-purple are most safely placed with the whites—Schneekuppe and The Bride. The blue-purples—Bluestone and Pumila Purple—form striking contrasts in border and rock garden with such yellows as Orange Queen and Florida. For color harmony, use the more delicate yellows like Sonny and Harbor Lights with the lavender-blue Azurea and the sky-blue Coerulea. The edge of the border bed where the Dwarfs are naturally used may well contain a generous sprinkling of Forget-me-nots, which will start blooming before the Dwarfs have faded and will continue until the last tall variety has folded up the first of July. In one perennial border there is a group of Tulips (Pride of Haarlem) surrounded by a tight planting of the blue-purple dwarf Iris Marocain which blooms at the same time, providing a combination of color that looks worlds better in the garden than it sounds on paper.

For next season's May and June picture, here are a few suggestions culled from a well-thumbed notebook in which has been set down those color effects that have seemed most pleasing. In considering these injunctions due allowance must be made for the inevitable differences in taste and for the enthusiasm which is sure to have fired the note-maker who has jotted down his opinion of the perfect harmony presented

by the salmon-pink Eros, the pink and yellow Talisman, and the yellow Bezant while still under the spell of that engaging trio of Iris.

If your planting has a background which you desire to screen partly with perennial Delphinium, be careful to avoid color clashes with your red-toned Irises. These "reds" however are more easily handled than the flaming scarlet Oriental Poppy which, unless surrounded by such palliatives as white Iris or white Peonies, seems to be safest when placed by itself with a rather dense background of dark green shrubbery.

The Forget-me-nots previously mentioned may be freely used in the bed and the improved strains of Long-spurred Columbines serve to fill out the May and June picture. The Irises are well used when planted in groups of three varieties each, care being taken to see that three different heights are provided for each group and, so far as possible, that the blooming periods of the three varieties overlap each other.

Strive for color harmony between different Iris varieties and between Iris groups and their neighbors among the other perennials. For accent marks, provide items of color contrast. Among the Iris harmonies may be suggested the pink Wild Rose, which is low; the slightly taller, blue Jacqueline Guillot; and the still taller, butter-yellow Pluie d'Or. An attractive threesome is composed of Coronation (deep yellow), Taj Mahal (clear white) and Katherine McFarland (blackish purple)—a strong note.

A few other combinations, and it will be evident which ones are chosen for harmony and which ones for contrast, follow. The lowest grower is named first; the tallest one is given last.

FOR EARLY SEASON

Wedgwood, China blue
Georgia, orchid-pink
Snow White

Sapphid
Balaruc, white
Nymph, yellow

Georgia, orchid-pink
Micheline Charraire, white
Souv. de Mme. Gaudichau, blackish purple

Yellow Hammer, yellow
Florentina Alba, bluish white
Yolande, pansy blue

FOR MIDSEASON

Lodestar, yellow and brown
Cardinal, red-purple
Nebraska, yellow

King Karl, pinkish cinnamon
Chartier, white
Germaine Pertuis, violet-purple

Shekinah, yellow
Lady Byng, pink-lavender
Queen Caterina, pale lavender-violet

Rajput, violet
Gabriel, steel-blue
Dolly Madison, lilac, gold, maubette
Vesper Gold, yellow-blend

Yellow Moon, pale yellow
Sensation, brilliant blue
Susan Bliss, pink

Mary Barnett, light blue
Thais, pale lilac-pink
Los Angeles, white, reticulated red-brown

Wild Rose, rose-pink
Numa Roumestan, dull vinous red
Pluie d'Or, deep yellow
Santa Barbara, blue
Gaviota, creamy white
Citronella, yellow and Van Dyke, red
Lent A. Williamson, violet-purple

Shekinah, light yellow
Souv. de Mme. Gaudichau

Brandywine, azure blue
Seminole, rosy red
Shekinah, light yellow

Fascination, violet
Wambliska, white
Buto, blue-purple

Avatar, heliotrope-gray
Rhea, pansy violet
Sonata, yellow-buff

Sensation, aniline blue
Rameses, light russet
Yves Lassailly, white and blue

Primrose, yellow
Bidgard, pink and yellow
Jane Williamson, iridescent pink

Tom Tit, dark purple
Gold Imperial, yellow

Mme. Cheri, pink and yellow blend
Folkwang, rose-pink blend
Shasta, white

FOR LATE BLOOMING

Reverie, cream and rose
Ambassadeur, brown bicolor

Dominion, blue-purple
Nebraska, deep yellow

Ochracea, gold and blue
Asia, lavender

Those are a few Iris combinations that are pleasing in themselves. It remains for the gardener to place these groups about among other perennials that bloom at the same time, in such a manner as to spread before the visitor a richly colored canvas made interesting by its zones of quiet, its areas of emphasis.

For instance, a group of two Bearded Irises—Numa Roumestan, a rich amaranth-red, and King Midas, golden buff—with Hemerocallis flava will charm most of your visitors.

The pink Oriental Poppy Edna Perry is well-nigh irresistible in a setting of yellow Iris Primrose. The salmon-pink Poppy Mrs. Perry is well accompanied by the Irises White-and-Gold and the pale yellow Aliquippa. Perry's White Poppy looks well with the red-purple Iris Morning Splendor or with the richer, somewhat more velvety Cardinal.

If, as surely they should, single Peonies feature your perennial beds, satisfying color schemes may be achieved by a careful selection of late blooming Irises and the earlier Peony varieties so there will be sure to be some overlapping of blooming periods. The pale blues and yellows among the Irises blend beautifully with the whites, the light pinks and the flesh colored single Peonies. Here are a few specimen groups, the first variety mentioned in each group being the Peony, the other varieties in the group being Tall Bearded Irises:

The Bride (white) with Amber (yellow) and Brandywine (azure-blue)
Wild Rose (white, speckled with pale pink) with Yellow Moon (pale yellow)
Nellie (blush pink) Chasseur (yellow) and Isoline (pale rose blend)
Pride of Langport (pale rose-pink) with Mlle Schwartz (pale mauve)
Rosy Dawn (Barr) (white and pale pink) with Yvonne Pelletier (pale blue) and Odaroloc (lobelia violet)

[*Please turn to page 162*]

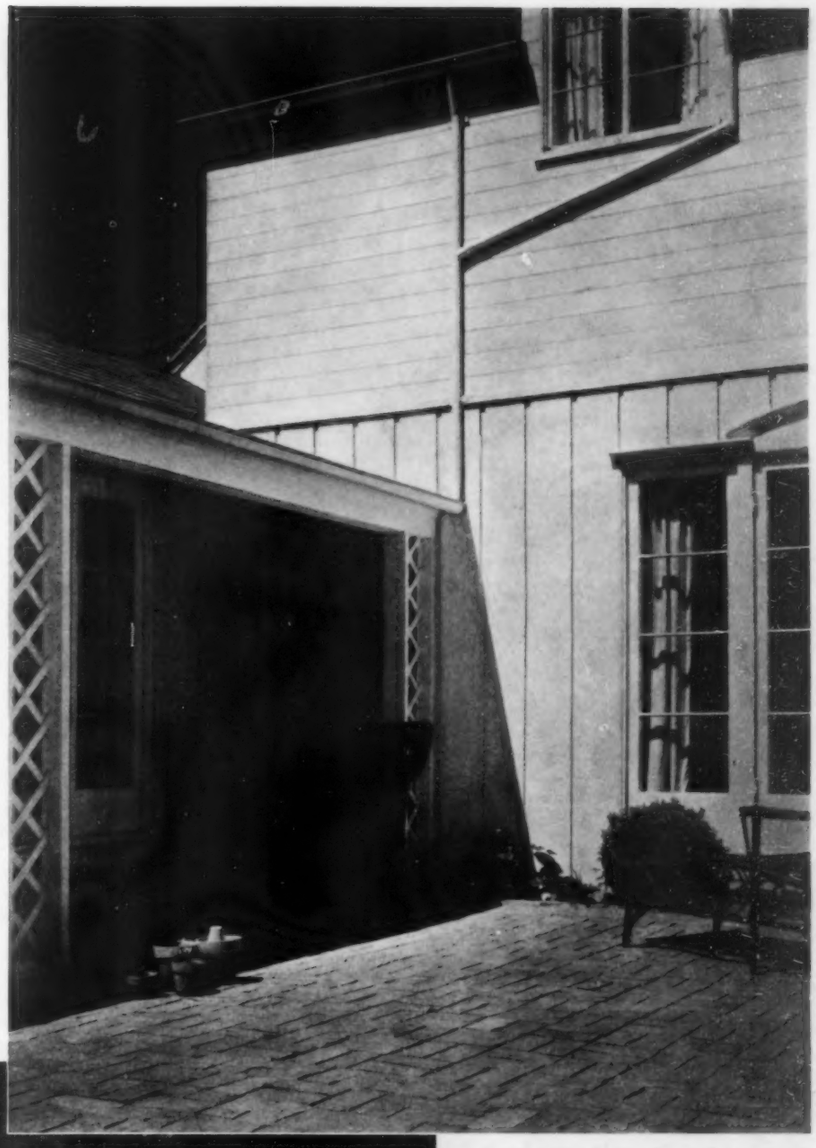
When it comes to effectiveness of the Iris flower in the garden picture it is best accomplished by lavish mass planting. Then again plant different varieties in quantity away from the competition of other flowers. They are in fact communal plants

There is not alone variety of color but also form and height as well as season. You can get Iris to flower all through the summer by using the different types in succession—Dwarf, Intermediate, Tall, Bearded, Siberian, and Japanese among the large flowered forms

Early California RANCH HOUSES enter the modern scene

Helen Bell Grady

After an architectural jag, ranging from the gingerbread type of the Gay Nineties to the Hollywood rococo bungalows of the 1920's, California has awakened to the possibilities of its own rich heritage, and is adopting the plain good taste of the early Spanish ranch houses in its architecture today



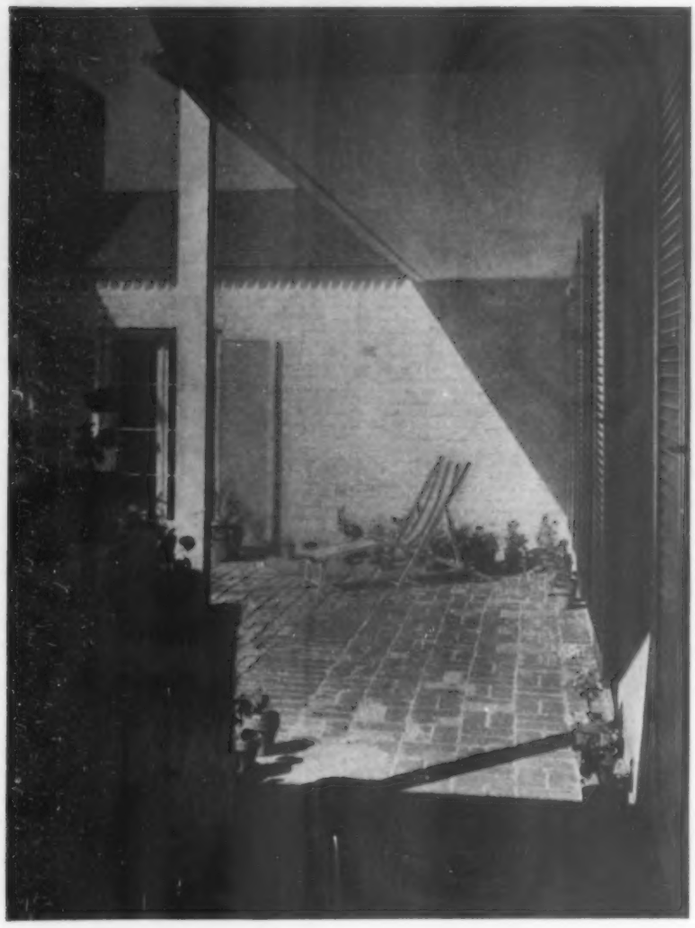
How a modern California house of the Spanish farmhouse type adapts itself to the contour of a hillside lot is shown below, the home of Mr. and Mrs. W. G. Kropke in Berkeley. The high-walled patio affords two outdoor living rooms with complete privacy from the sidewalk and street which is just a few feet beyond it. Frederick L. Confer was the architect

The red brick paving of the patio is particularly effective against the dead white of the exterior house walls. The lattice trellis was designed for grapevines, and the high walls of the brick enclosure which face the patio are painted a soft yellow

FEW parts of the country have as rich an architectural background as California. The first houses were built on the old land grants made by the King of Spain to his empire builders far overseas. The Peraltas, the Castros, the Vallejos—they all left their mark on present-day architecture.

After the decade from 1830 to 1840, California faced a period of prosperity when there was actually a building boom. This came after the first conquest by the Spanish when the houses that were constructed were designed to meet the simple needs of living of frontier days. Then came the New England carpenters into the harbor at Monterey, bringing with them the architectural influence of their part of the country. The result was a combination of the two types. Shutters, dormer windows, wide plank floors, and the simplicity of detail which marked both the interior and exterior construction came from the Colonial; while patios, balconies, tiled roofs and floors, and massive adobe walls enclosing the structure, came from the Spanish.

These early houses extended from the seaport towns to the ranches in the interior valleys. Primarily, they were built for convenience. Because the carpenters were forced to use the materials at hand, adobe, which was cheap was used for the walls, and hand-hewn planks for the floors. The floor of the second story served as the ceiling for the rooms below. Tile roofs were found on the first ranch houses, and later, where redwood was available, hand-riven shakes were used. To-

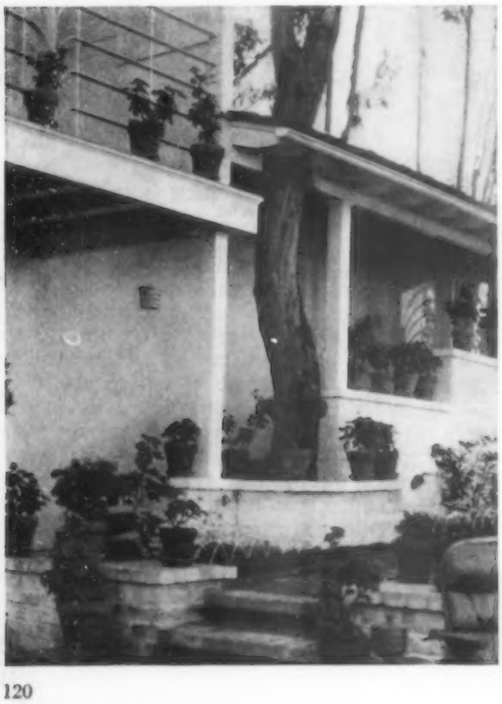


Light and shadow add much to the charm of the entranceway of the home of Mr. and Mrs. M. C. Wantz in the Berkeley hills. Geraniums in pots, red brick patio and steps, a whitewashed brick wall facing the courtyard on three sides and a wall of soft pink tints on the entrance side, make it a distinctive outdoor living room with all the privacy of one indoors

Exterior details of the Dr. Carey Snoddy home in Vallejo, California, show how well the early ranch house details blend with the modern feeling in small house architecture. Balconies, grillework, modern uses of moldings combine harmoniously in another of Mr. Confer's designs

day, the materials include horizontal and vertical siding, plaster, and used brick.

There is the true Colonial type, which includes in its numerous classifications that of New England and Cape Cod; the Dutch Colonial of New York, the adaptation of the English Georgian house of the Middle States; and the Southern Colonial with its classical influence. California is particularly fortunate, for it has not only the ranch houses of the Spanish dons, built along lines suggestive of the architecture in their native land, but also those of the Monterey type, which are a blending of New England Colonial with the adobe houses which



the Yankee traders found here. The Spanish Colonial type of architecture is the result. Thus, a heritage which combines beautifully the best characteristics of both forms makes an architecture today that is simple, attractive, and practical for modern living.

Just as the patio or courtyard served the first settlers as a place where hospitality could be dispensed in privacy, so today in the modern counterparts of these early ranch houses, an outdoor living room, surrounded by walls, provides an ideal place for entertaining the year around. The patio is usually placed to face the south, just as in the early houses, so that sunshine may be enjoyed all day long.

A young architect, who has done much to popularize this type of architecture in the San Francisco Bay Region is Frederick L. Confer, of Berkeley. In his houses he has caught the charm of the first Spanish ranch houses with their beauty of line, simplicity of detail, and utter disregard for needless ornamentation that characterized the houses of a later era.

In advocating the low, rambling house built around a patio, it is Mr. Confer's contention that privacy is of first importance. After all, he asks, why build a house with a front yard, which is of no use at all to its occupants and has to be kept up merely for the benefit of the neighbors. The Spanish planned their houses to take advantage of privacy, and so should we today plan our houses with outdoor living space that can be enjoyed.

That Mr. Confer's arguments are being heeded is proved by the fact that more and more houses of the Spanish California ranch type are finding a place on city lots in the Golden State.

The modern ranch house of Mr. and Mrs. W. G. Kropke (shown on page 119) takes its contour from the hillside on which it is built. Every room, with the exception of the kitchen faces on the brick paved court, which affords, because of its southern exposure, an ideal outdoor living room for its owners. As in other of his houses, Mr. Confer uses color on the side wall facing the entrance corridor of the courtyard. This time it is a soft yellow, and it is most effective with the green of the planting, the red bricks, and the white walls of the rest of the house.

In the patio, Thomas D. Church, landscape architect, has planted flowers and shrubs of the early California gardens, so that the lemon, olive, and acacia trees, the grapevines, and the geraniums combine to make a truly old-fashioned garden.

Down a red brick paved path, lined with bright red geraniums, you enter another of these modern ranch houses. This is the home of Mr. and Mrs. M. C. Wantz, also in Berkeley. You open a small wooden gate and go through a passageway in the outside wall of the house into a patio. This outdoor room is completely enclosed with the walls of the house on two sides, the back of the double garage on the third, and a high white wall of horizontal siding, making the fourth. Evergreen shrubs grow against the white walls, and pink and red geraniums in pots grouped on the steps and about the doors are effective. Two views of the courtyard appear at the top of page 120.

Through the white wood door with its wrought-iron handle, you enter the hall of the house, from which all the rooms of the house open. Steps lead down to the living room, which is characterized by its fireplace wall with white wood paneling surrounding a small opening, and its balcony extending along the windows on the west side. The

Wide wood paneling is used on one wall of the master bedroom in the Snoddy house. The gray-green paper of the dressing room is used on the other three walls. A broadloom rug in ashes of roses coloring and a chair in old gold add interest to the color scheme of this distinctive room

Strictly modern, and yet carrying out the charm of the eighteenth century in its decoration, the living room of the house shows how well a California Colonial house is adapted to furnishings of the Empire and Directoire era. Dead white is used for the walls and ceiling, and polished aluminum gives a distinctly modern note to the fireplace. Inside shutters, reminiscent of the old Monterey houses, cover a window at the right of the fireplace and provide doors for a bookcase seen at the left

The home of Mr. and Mrs. R. F. D. Le Mon in Oakland typifies the more formal treatment of the California Colonial type of architecture as shown by the entrance

Dining room in the Snoddy house. White shuttered doors and a light, scalloped ceiling against dark side walls lend dignity and formality to this small room

Through a whitewashed brick wall, a wooden gate leads the way from the street into the patio of Mr. and Mrs. Raymond Bowers, in Berkeley. Hollyhocks against the wall, potted geraniums clustered around the columns, and a courtyard covered with fine gravel

A corner of the Bowers' dining room shows the interesting cupboard treatment, the rough pine of the beamed ceiling and the wide paneled pine floor. Colonial furniture is at its best against this natural background

Knotty pine work in well with the California ranch type of ranch house, as this living room of the Bowers' home shows. Red brick is combined with the wood to make an unusually attractive fireplace patterned after the old Dutch ovens. Note the unusual window and window-seat treatment, with its built-in bookshelves. Colored panes in the bow window at the left throw beautiful lights and shadows on the sofa in front of it

room has sun all day long, and from its western windows, a view of San Francisco Bay may be seen. The colors in the upholstering of the chairs, the Oriental rugs, and the glazed chintz draperies show up beautifully against the dead white of the living-room wall as a background.

A small dining room opens off the living room, and it too has a fine marine view. Bright yellow figured paper and a built-in corner cupboard make it Colonial in feeling. The kitchen beyond is of a soft yellow with cupboards of knotty pine and a brick-red painted floor. Two bedrooms and a bath complete the house.

The home of Dr. Carey Snoddy, in Vallejo, perhaps illustrates most perfectly of all Mr. Confer's theory of Californian architecture. For in this house he has caught the charm of the Spanish ranch houses, with their beautiful simplicity of line, and in the complete lack of useless ornamentation, has captured the whole theory of modern design. We show three exterior details of the Snoddy home, on page 120, and on page 121, three of the charming interiors.

The main entrance, with its modern doorway and modern grillework at the window beside it, combines perfectly with the overhanging balcony of the early California ranch house, brought up to date with its modern rail of iron. Red brick is used to pave the patio, and evergreen shrubs and pots of geraniums provide an effective contrast to the white of the house.

The interior is distinguished by its beautiful simplicity. A most

[*Please turn to page 155*]

Cotyledon fusifera

Gasteria vericosa

Sempervivum colchicum

Succulents for easy house plants

E. BADE

THE Orpines (or more technically, the Crassulaceae) with peculiar thick fleshy succulent leaves have recently become quite popular largely perhaps because such plants offer resistance to our modern-day indoor living conditions. All are unassuming plants requiring little cultural care, for, in their native wild state, they grow in sandy soils which dry out rapidly. They are even found on rock walls, upon boulders, and even upon the bark of trees. In such places they often have to withstand the lack of rain for half a year.

The majority of this family is at home in Africa. Australia has a few; South America has a fair number; and still more are found in the north temperate zone of our own country where the two most common genera are Sedum and Sempervivum. Cotyledon and Crassula are restricted to South Africa while Kalanchoe is found in tropical Africa. One, Kalanchoe brasiliensis, is not only found in tropical Africa, but also in Brazil and India. Bryophyllum also has a distribution which has become practically world wide in the hotter zones.

Because they are so good natured these succulents are well-liked window garden plants. Not only are their leaves of odd shape and form, and often of peculiar color, but many of them also produce gorgeous flowers in gay colors.

These plants are lovers of the sun and in their native homes, in adapting themselves to extremes in living conditions, they have come to assume odd and weird shapes and to develop a thickened leaf. This succulence of the leaf is an ingenious method of retarding the evaporation of moisture. It contains gummy and gelatinous substances which easily absorb and then hold moisture, resisting evaporation to a surprising degree.

These plants do enjoy a limestone soil and it is there that they unfold their flowers to their full beauty. For those species of Crassula which are native to South Africa, a light sunny window, and a winter temperature of about 40° F. will be ideal. Let the soil be of a mixture of field soil, compost, and sand. Propagation can be done during February and March by means of cuttings placed in lightly moistened sand, the container being kept covered with a sheet of glass. Transplant the cuttings when necessary.

Sempervivum balsamiferum

The various species of Sedum may be easily cultivated in pots. The majority of them form clumps, however, and will easily cover larger surfaces outdoors if allowed freedom. They are also effective when used as border plants in the garden.

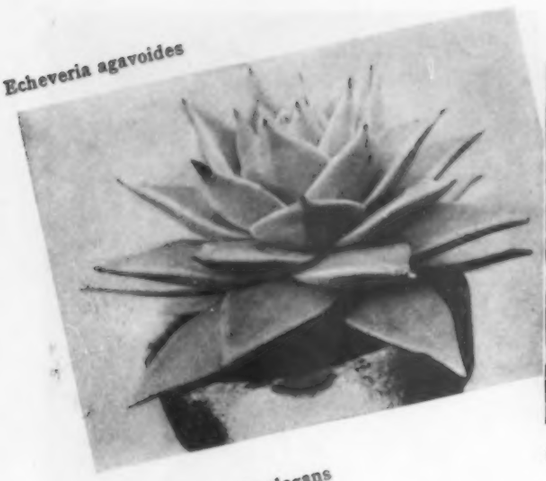
The Echeverias are quite well known, and one is the common Hen and Chickens. They usually have their leaves arranged in the form of a rosette. In E. secunda they have a gray-green color and in the variety glauca of the same species the leaves appear as though covered with mildew. E. metallica has reddish bronze colored foliage. Propagation is done by separating the tiny rosettes that appear on the mother plant—just pulling them off—and placing them on moist soil to make their own roots.

Sempervivums, which closely resemble Echeverias, usually have variegated leaves; reddish black in reginea amalia; violet-red in violaceum blasi where the tips are brownish red; dark

Echeveria metallica

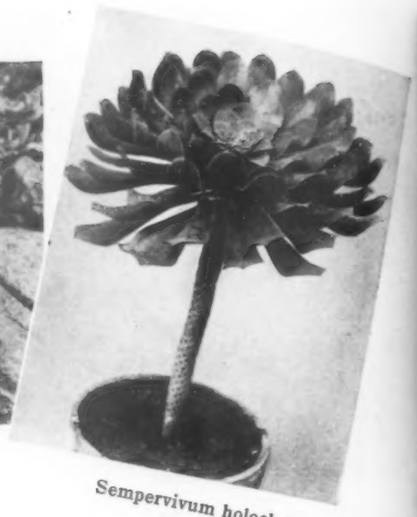
Echeveria secunda glaucens

Succulents are the survivors of lines of evolution that have solved the problem of economizing on water



Echeveria agavoides

Sedum stoloniferum roseum



Sempervivum holochrysum

Echeveria elegans

Sempervivum gnaphalium

Sempervivum arboreum

Frontispiece, see page 104. The side wall that supports a cool lean-to greenhouse has been faced with rockwork. There a colony of Echeveria is but one unit in this treatment of a usually lost and ugly space

Sempervivum maximum

green in comolli; covered with a white film in arachnoides. Tree-like forms are found in the Mediterranean region while large and beautiful forms come to us from Madeira. Among many others the three following are specially suitable for pot cultivation: Sempervivum glutinosum, S. haworthi, S. arboreum tabulaeforme. Propagation is done by planting removed rosettes upon a soil mixture of field and garden soil. This mixture should drain readily and requires moisture only when the soil is dry.

Though all these succulent plants can be strongly recommended for the window garden because they are immune to the usual dry air of the living room (a fact which can be said of very few potted plants) yet it is quite wrong to keep them as dry as possible. During their period of growth they must have regular although not excessive moisture. During their period of rest, that is, during the winter months, less moisture is required; only sufficient to prevent wilting.

In the summer they like and indeed demand plenty of light and sunshine, while in the winter they will be satisfied with less light. If they are taken away from the sunlight in winter, they must be gradually returned to it in spring as renewed activity of the plant takes place. If they are taken directly from their winter quarters and placed in the sun, they will burn.

Echeveria should not be kept at a lower temperature than 53° F. for it will lose its leaves. And during the hot summer protect it from the noon-day sun. Propagate by breaking off leaves and placing them in sand. A new plant will arise at the base. Take only healthy leaves for this purpose and break off as close to the stalk as possible. After removal, place aside until the broken part has dried, in fact, it can be left until it begins to show signs of wilting. Then plant and give only a little water after a new rosette develops. The leaf cutting itself dies. A covering of glass and moderate moisture hastens root formation. To propagate Bryophyllum, take a growing leaf and make a number of slits on the veins. Then place upon the surface of the soil in a pot, with a plate of glass. New plants soon develop from the slit ends; and sometimes it is even easier than that, for if the heat and moisture are right a leaf may be laid down on the soil, weighted to assure contact and young plants will develop in each tiny sinus along the edge of the leaf. No wonder the plant has the popular name of Live-for-ever! But, unfortunately, too, the same name is sometimes applied to other succulents so it is not easy to know just what particular plant may be meant.

There are many other "succulents" belonging to quite different groups or plant families such as the "Stone-plants" of Africa and some of the Euphorbias that resemble Spineless Cactus—but we are not concerned with them just now.

To a multitude of people, many of whom ought to know better too, there is a

[*Please turn to page 162*]

5 UNUSUAL WALL TREATMENTS

EMPLOYING many unusual ideas in interior decoration, five model rooms were recently installed in the showrooms of the Armstrong Cork Products Co. in New York City, and a small study with walls of Linowall, simulating knotty pine, attracted wide interest. Furnishings French Provincial, with chair upholstery and draperies of rich quilted chintz. The floor, brown linoleum, has the appearance of cork, with strips of tan and brown, and a wide border in chocolate color.

• • •

In a series of model rooms, Carson Pirie Scott & Co., of Chicago, put wallpaper to the unusual use you see at upper right. This room became a gay morning room with the aid of a vegetable garden on two of its walls. Vegetables all in natural color on a black ground. Two end walls and built-in cupboards were painted chartreuse. A linoleum floor with stripes of red, a blind perforated with green tape, sheer curtains in emerald-green, jewel green glassware, yellow dishes, gray-striped linen, and maple furniture.

• • •

At right, room by R. H. Macy & Co., of New York, shows granite-gray paper with a red and green design, green curtains, a green and gray carpet with a tweedy texture, and some of the new Amodec furniture.

The remodeling of

Charles P. Pelham

TO APPRECIATE fully how "second-story" modernization turned the bedrooms of our average American *house* into an attractive *home,* start up the old, boxed-up stairs with us and walk around the dark, cut-up bedrooms. Then you'll have a mental picture of the upper half of the patient before taking paint-and-paper pills.

This—the bedroom-and-bath chapter of the Remodeling of Rural Hill—may be quite a disappointment to you if you are expecting walls to be knocked out, large rooms made out of little ones, roofs ripped off or like drastic alterations. All these things are going to happen to the second floor of Rural Hill in time but neither last November weather nor income permitted such major improvements in remodeling step number one.

This is not a go-the-limit remodeling story and hence may bore you if you're so financially fortunate as to be able to make over an old barn into a mansion without even a quiver or a question from your banker. Most people, however, are not so burdened with the coin of the N. R. A. realm that they can do *all* the things they would like to do to their home in one fell swoop. So if you belong to our pay-as-you-go club the fact that Rural Hill is being *gradually remodeled in three steps, when, and as, we can afford each step,* may give the story at least a practical interest to you.

But to get back to our subject: improvements of bedrooms in remodeling step number one, what the improvements cost, and what improvements we plan in steps two and three.

Going Up—Completely rebuilding the staircase did as much to improve the second floor of the house as it did the first floor for, as accompanying photographs show, it eliminated the ugly approach to our second floor situation. Note in the before and after photographs what a great change has come over the staircase—once a dark looking boxed-up tunnel, now a graceful picture whether you're going up to bed or down to breakfast. This improvement was the only important structural change made in remodeling step number one which affected the second floor and as it was fully described in Chapter I (May, AMERICAN HOME) we shan't repeat the details here beyond pointing out how this first floor improvement benefited the second floor also.

The first dividend was in appearance and the photographs tell this story better than words. Next, the fact that the old stairs were so steeply pitched that you practically "climbed" to bed and "fell down" to dinner made the new stairway most welcome.

Third, by cutting away a part of the second floor around the stairs an open stair-well was gained. Result: more light in the upstairs hall and, of course, a greatly improved appearance from above and below. Fourth, the old stairs started with one step cut into the upstairs hall floor—a fine help to breaking the necks of innocent week-end guests, and your own, should either of you forget the "hole." The new steps, of course, eliminated this danger.

Above is the bedroom of the real master of the house—the son and heir. It is done in red, white, and blue. And at the right and below are views of one of the three "master" bedrooms. Papered in peach, white, and blue; with white wood trim

The Magic of paint and paper—As you look at the before, present, and future plans of the second floor on the opposite page, you will see that only a few remodeling changes have been made to date.

Rebuilding the entire chimney made it necessary to replaster a part of the upstairs hall and front bedrooms. We then found that the old plaster in the rest of the hall would not match because it was "rough finished" and painted. We learned something here which may be useful to you some day—that new plaster will not stick on old plaster which has been painted. The paint fills the pores and prevents the new plaster getting a "bind" or good grip.

The extra cost of little remodeling "discoveries" like this are largely responsible, I am told, for the great growth of nudism and of the auto-trailer-home movement in this country. While we have not as yet been so affected by the exigencies of our modernization experience we know that you can't remodel and remain rational.

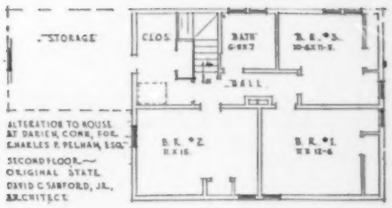
Be that as it may, we replastered the entire hall which meant chipping off all old plaster ($4) and completely replastering (labor and materials) $14. And it was well worth it—just to be rid of those undesirable, rough, sandpaper finished walls.

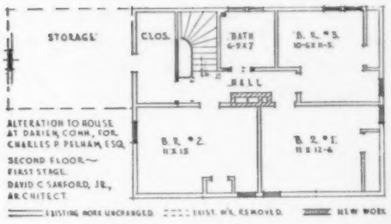
New plaster made it possible to bring "sunshine" into the upstairs hall with cream-yellow painted walls and white woodwork. The floor was painted black. Wallhide was used for both walls and woodwork because winter was coming and the ads said Wallhide dried in eight hours—which, surprisingly enough, it does. Total cost of painting, $15.

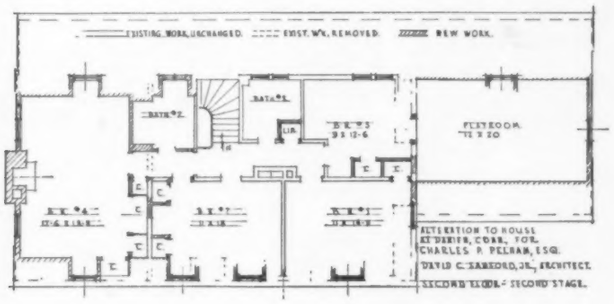
Electrical work in the hall amounted to $10, as follows: Removing old hall ceiling fixture and replacing it with an attractive brass ceiling light, made by Chase, which cost $4. Switching this hall light so that we don't have to fumble for a pull cord in the dark—$3. Double-

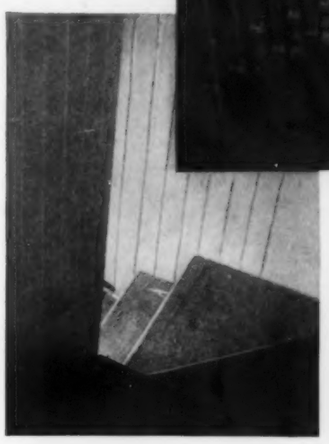
# of RURAL HILL

Chapter III






EXISTING WORK UNCHANGED. EXIST. W'K. REMOVED. NEW WORK.
BATH #2
BATH #1
LIN.
B. R. #3
PLAYROOM
B. R. #4
B. R. #1
ALTERATION TO HOUSE AT DARIEN, CONN. FOR CHARLES P. PELHAM, ESQ.
DAVID C. SARFORD, JR., ESQ. ARCHITECT.
SECOND FLOOR — SECOND STAGE.



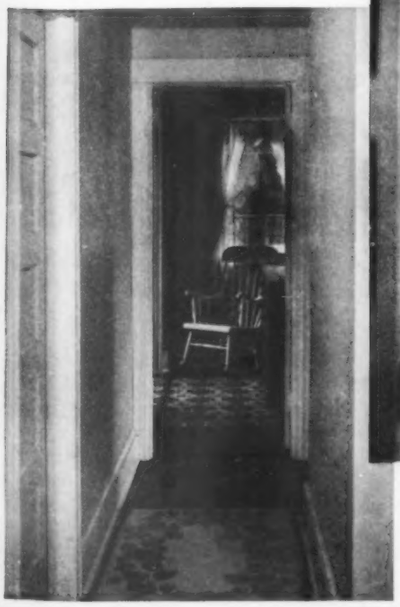
Before and after views of the staircase—once a dark boxed-up tunnel, now a picture of grace, whether you are going upstairs or down

switching the downstairs hall light from the upstairs hall—$3. Double-switching makes it possible to turn on a given light at two places and it's well worth the cost when you want to slip downstairs at midnight without stumbling over the furniture.

So much for the hall which cost us a grand total of $43, including new plaster walls, complete repainting of walls, woodwork, and floor, new lighting fixture and two convenience switches.

The "master" bedrooms—We are most fortunate in having three master bedrooms. Most houses, you know, can boast of only one, but since all three of our bedrooms are about equal in size (11′ x 14′9″) this naturally makes all of them "masters."

One is occupied by Mrs. Maestro and the Old Maestro himself; one by the real master of the house—our young son; and the third, by the maid. Proceeding in this order we shall now see what remodeling can mean when you do no more than paint, paper, and refurnish old rooms. Following that, if you're still interested, we shall cover quite briefly the changes planned for the second floor in remodeling step No. two.



New plaster made it possible to bring sunshine into the upstairs hall—with cream-yellow painted walls and white woodwork. The floor was painted black

A glance at the plans will show you that each of the two front bedrooms have a badly placed dormer window, with the result that almost the entire front of each of these rooms have a slanting or pitched-roof wall. You know, of course, what effect this has on the looks of these two bedrooms and you can imagine how unattractive and dark they were as we found them—one with dingy, mustard-colored walls and paris green woodwork; the other, with brilliant blue walls and blue woodwork as well.

To add to our discouragement all walls and ceilings were rough plastered—so rough in fact that they looked like a demonstration of sand-blasting. It being impossible to put finish plaster over the painted rough plaster we decided to give all ceilings two coats of Wallhide paint and paper the walls, first covering the walls with lining paper to help smooth out the rough spots. Painting the ceilings was one of our own ideas which came out perfectly. You have to look twice now to notice that the ceilings are only rough-coat plaster covered with plenty of good paint. And the more we paint them the smoother they'll eventually become.

Our own bedroom is papered in a new Imperial pattern that is far too feminine for me to describe beyond the fact that the background is peach; the design, swags of white lace, and the whole affair dotted with blue flowers. Paper for the room cost $12. The woodwork was painted with two coats of dull white Wallhide and the floor given two coats of black, a red carpet covering almost the entire floor.

Only three other remodeling improvements were made in this bedroom. Installing electrical convenience outlets for lamps cost $8. To avoid having exposed telephone wires running through the hall from the floor below we had an old conduit (pipe) we found on the place installed when walls were being remodeled on the floor below. This made it possible to fish the wires through this pipe from the basement directly to the upstairs phone in our bedroom. Total cost $3.

Two other effective improvements were new hardware for all doors and windows and new window shades. The hardware used throughout the house is a very simple Colonial knob and escutcheon of solid brass made by P. & F. Corbin. While the doors in the house are anything but works of art, after being painted white and trimmed with beautifully designed Colonial hardware they have acquired a dignity which does not seem possible to us who knew them in the old

[*Please turn to page 154*]

The young visitor

The perfect host, aged nine, is not necessarily a perfect gentleman. His way of making his guest feel at home is accompanied by noise and commotion, but he accomplishes his purpose of putting his guest at ease. The courtesy that boys understand is that embodied in the adage: It may be a rough kindness that has none of the finer points of the etiquette book, but there is more true courtesy in it than in the over anxious and misguided efforts of grown-ups. I have seen a timid newcomer made happy by a friendly tussle that made him part of the group!

"Politeness is to do and say
The kindest thing in the kindest way."

MARY WILLIS SHUEY

HOSPITALITY is a matter of spirit and of habit, and the man or woman who entertains successfully and easily usually began it at an early age and got real enjoyment out of it. The guest who fits into any group has adapted himself from childhood.

In our home we are now studying hospitality in the rough. Perhaps it remains in the crude state for some years with boys; time alone will tell. Our own are now aged nine, twelve, and fourteen, and their friends are many and various. We have guests for meals, guests for over-night, extra boys to take fishing and swimming, boys for week-ends and boys for visits of several weeks. Our young sons do not always treat them with the courtesy that Emily Post requires, but as long as both guests and hosts enjoy themselves and the household is not disrupted, we consider that the spirit of true hospitality rules. Girls are guided by accepted social conventions from an early age; they ape the manners of their elders and delight in parties planned and carried out as for adults. But boys are very different creatures, and it is useless to urge too many social regulations on them.

We've had so many guests this summer that I feel there should be a few well-defined rules as to the visiting child. We have had some very pleasant weeks, and some nerve-racking ones, and I have some strong convictions that will govern our future invitations.

Our most agreeable guest has just left. He stayed with us two weeks, and when he left everyone from the youngest boy to the cook asked him to come back. He is twelve years old, and his party manners may not be those of Little Lord Fauntleroy, but as a visitor his conduct may be taken as a model.

He had been with us several times before, so it was safe to invite him for two weeks. Children on their first visit should be limited to three days if possible, particularly if they are your friends' children instead of your children's friends. (It is queer how seldom they are the same!) Their hosts will make due effort to be pleasant that long, even if the visit proves to be quite a strain, but three days is about the limit for children to be on their good behavior. The second visit may be lengthened, but only real friends should be invited for two weeks.

We had asked Tom to drive home with us, and I had written his mother the approximate time that we would stop by for him. He was ready and waiting, his suitcase packed, and there was no hold-up in our driving schedule. He had one suitcase, and beyond his necessary clothing, his swim suit and his baseball glove, he brought nothing. So many children insist on taking everything they own when they visit, and they always fail to keep track of these treasures. I've searched the house for missing pieces of steam engines and chemical sets and jigsaw puzzles, and I've collected games that they've left all over the neighborhood, only to have to mail boxes of sun-paper and glass tubes and batteries to them after they have gone home.

Tom brought enough clothes, but suitable ones. He had his overalls and tennis shoes as well as white trousers, but he did not come for a two weeks' summer visit loaded with sweaters and raincoats and surplus underwear. He had sufficient clothing to run him, and his clothes went out with our regular washing. Children who have to have laundry done between times usually upset our domestic schedule, and no child should expect unnecessary service when visiting. The mere presence of extra children in the house means more work for servants, more attention on the part of the mother, and there should never be any complications that can be avoided. When the laundry came home Tom put his own things away, and while it is almost impossible to keep boys' clothing from getting mixed, Tom did his best to keep his in his own chest.

He was our boys' guest, not mine. I saw little of him between meals, but he was governed by the rules laid down for our boys, and recognized my authority. He did not even question it when, after a camping trip, I made him take a dose of milk of magnesia! He was the guest of the middle boy, but he got along with the older and the younger, so that all considered him a friend. He made friends with their friends, and stayed with their group. There have been visiting boys who formed sudden unshakable attachments for boys who were not included in our group, and embarrassments always follow.

WHEN we had guests, he expected to be treated as a child, and did not feel slighted when he had his dinner served on the back porch with the children. He ate his vegetables—at least a satisfactory number of them—and drank his milk, and seemed to enjoy it. A visitor with a finicky appetite can cause normally hungry boys to lose their appetites for wholesome food. We try to be reasonable about not forcing disliked dishes on them if they eat a sufficient amount of green vegetables, but it is pleasant to have children visit who like almost everything offered, and who are perfectly willing to try dishes that are new to them.

There were no money difficulties while he was with us. He brought with him enough for his small needs, but not enough to cause inflation ideas in the boys' financial world. Once this summer we had a boy who was much too well-supplied with spending money. He wanted to buy ice cream at all hours, and looked over the stock of all the stores to see what he could find to buy. It was against the principles of our boys to let him keep treating, but because they did not want to appear short they were forced to spend their limited allowances for soft drinks when they much preferred saving their money for camping equipment. Their spendthrift guest wanted to see every moving picture show, when our boys as a rule see only the ones that are most to their liking.

Tom on the other hand, treated the whole crowd just before he left, but during his visit he spent as our boys spend, and there was never a thought of needing more money. There were two good movies while he was here and we all went, but each time he waited for us to suggest it.

Our boys have certain fixed jobs, for which they are paid each week. Tom helped them cut the grass and rake up leaves, because he knew those tasks must be done before they could swim or fish. In our home, meals are usually on time, and Tom came to the table with his face and hands washed and his clothes at least as clean as our own boys'!

Our cook has been with us for years, and is devoted to the children. She has always been in charge of them when I am away from home, and even at their present ages there must still be a voice of authority. One of our summer visitors was dictatorial toward servants, and refused to accept Irene's decision in a matter that came up while I was away. Our oldest boy straightened matters in some fashion, but children who deliberately ignore the requests of any person in charge are unpleasant guests.

Tom's training was that of a

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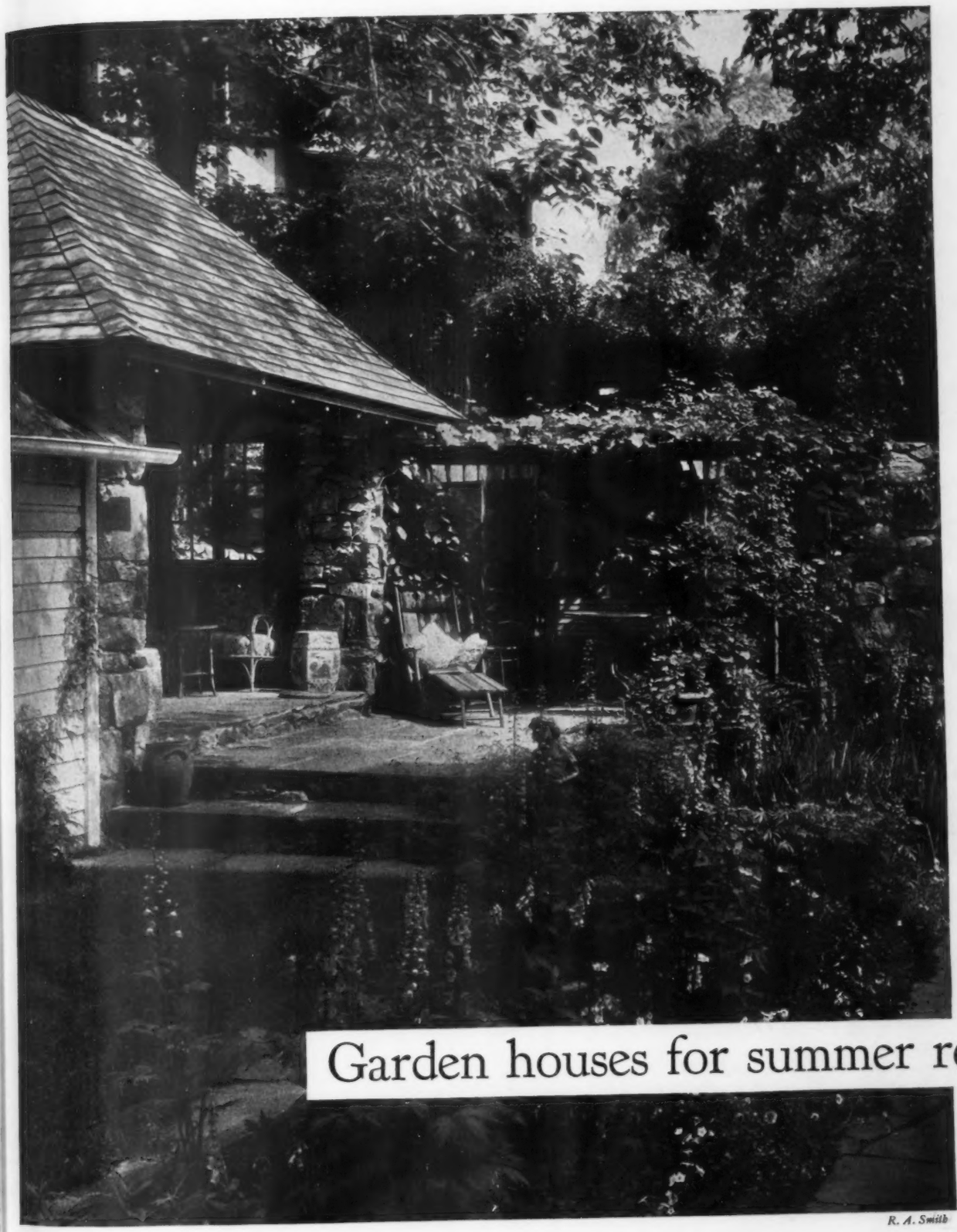


Garden houses for summer retreat

R. A. Smith

IF YOUR garden is within earshot of your neighbor's house, and you are never sure whose telephone bell is ringing, why not build for yourself a retreat—away from unwelcome sounds?

Above, is a garden house with a foundation wall and pillars of field stone, a shingled roof stained a warm brown, and a floor of parti-colored slate. It faces east, so that one can always be sure of shade in the afternoon, and is placed so that it takes in the loveliest view of the garden. The elm tree in the angle of the high wall casts grateful shadows on the sloping roof and the broad flagged terrace adds a sense of space. The grape arbor, covered over with a tangle of vines, increases the depth of shadow and softens the masonry of the fieldstone walls. So simple and natural is this picture, one rarely stops to think of all the treasures gathered together in this little outdoor room. A pair of ancient incense holders from China, bamboo from Japan, an iron table and chairs from France. Italian jars and pottery, a charming little leaden figure representing summer, from England. Colorful lounge chairs and cushions from America—and you have this altogether delightful spot in which to dream away a languid summer afternoon. Or, if you are a more practical minded person, just glance at the two on the following pages—one put to the maximum use, the other giving maximum charm and atmosphere.

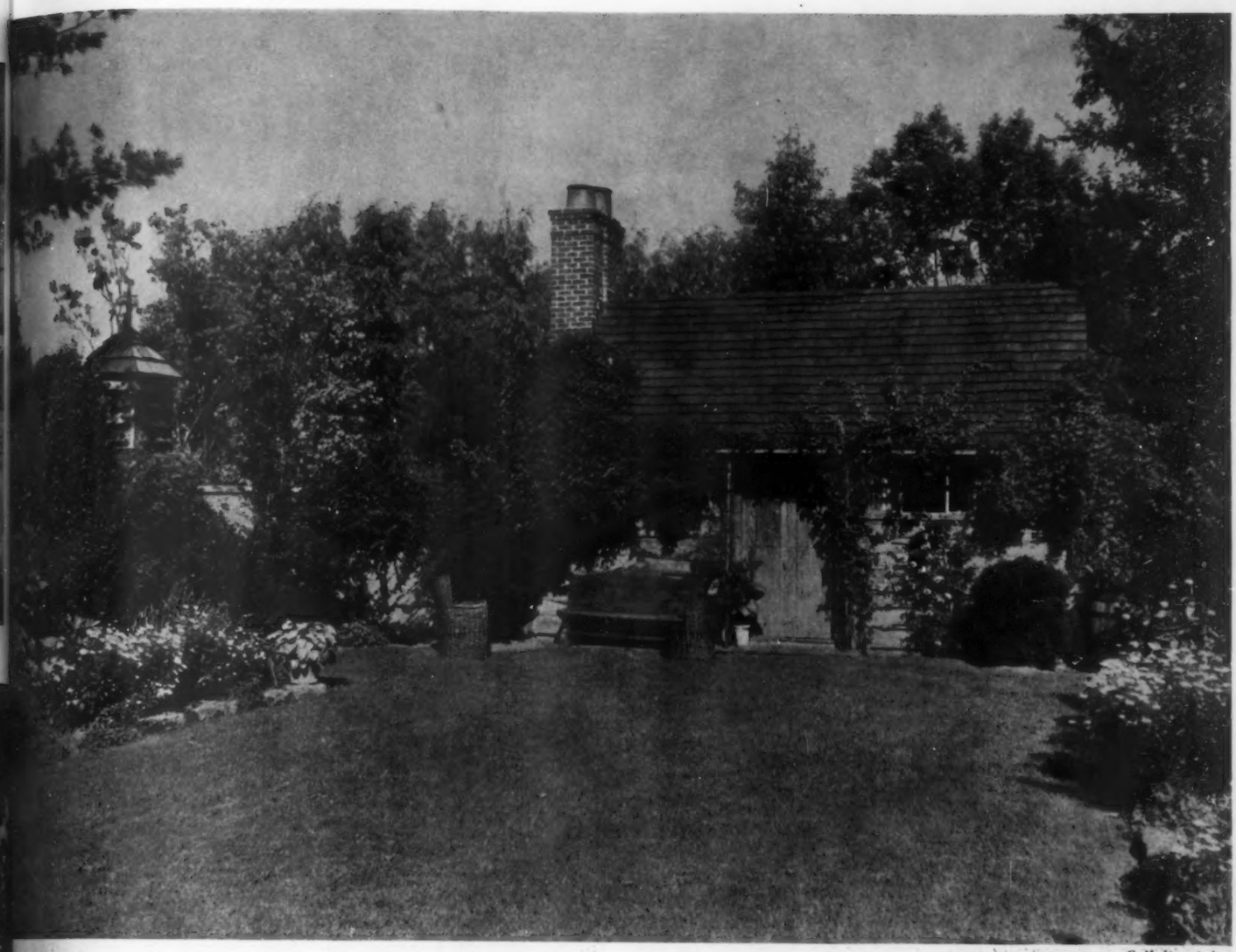
Go out into your garden—and decide whether you can get along without a retreat, away from unwelcome sounds and sights this summer!—LILIAN C. ALDERSON.

The Maine woods in your own back yard

Alice and Henry Belling

THIS is the family haven of rest during the heat waves of July and August—temperature twenty degrees cooler than bedrooms in the house on any really hot night. The junior member of the family and his dad are planning to move out very soon to stay until November and the lady of the house, if we know her, will follow shortly. No door bells, no telephones, just peace and quiet in our little cabin in the pines. And all this in the back yard of an ordinary house lot.

Nine years ago we moved into our newly built house on a lot 75′ x 150′ which fortunately was blessed by a few good-sized trees. Due to a curve in the street approaching our home our back yard was in bold relief to passersby. Soon after moving in we



G. H. Van Anda

Above, a picturesque shelter in the garden of Mrs. Samuel Watts, New Canaan, Conn. C. Clark, architect. A. Clark, landscape architect

felt the need of a screen of some sort to give us privacy outdoors. An article on back yard development appearing in THE AMERICAN HOME inspired us to draw a plan of our property as we would like it to be.

In September of that year with the help of a friend and the kindness of a number of owners of woodland near by, young white pine trees were transplanted along the side of our lot and in an irregular semicircle following the curve of the drive, and continuing to form an enclosure which screened a goodly portion of our back yard from all directions. By diligent watering of the pines for several weeks they became well established in their new habitat; and the following spring only a few needed to be replaced. During the next few years these trees thrived remarkably. By judicious pruning of the new growth each year the new hedge thickened nicely thus forming a satisfactory year-round screen, which shortly became our outdoor

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Rustic table and benches and a few camp chairs in the shade made a restful retreat. An outdoor stove with grille top was built of field stones; and many a barbecue and picnic luncheon is held here

Early American silver spoons

Millicent Stow

This is the first of a series of articles on antiques by Mrs. Stow. Written in a semi-technical manner, this series of articles is primarily for the serious collector of antiques, but also serves as a primer for those wishing to acquire more than a lay knowledge of this fascinating subject

Illustrations from Robert Ensko, Inc.

Reading left to right: Two coffin end spoons, the first, a teaspoon made by Saunders Pitman of Providence, R. I., about 1800, the second by Seril Dodge about the same date. . . . Engraved pointed end teaspoon by John Burger of New York, member of the Gold & Silversmiths Society, 1786. Made about 1790. . . . Dessertspoon by Joseph Richardson, Jr., of Philadelphia, a son of the famous silversmith, Joseph Richardson. Made about 1790. . . . Tablespoon by Peter Van Beuren of New York, made about 1790. At extreme right, reverse side, showing tip on handle and drop joint on bowl. From the Clearwater Collection

THE study of American silver spoons is more difficult than that of old English spoons because there is no date letter to establish the exact age. For this reason we can only know in most cases the approximate age of spoons by the marks used by the American silversmiths, the shape of the bowl, handles, and decorations. When there is a clear silversmith's mark it is generally possible to look up the name in a silver list and find out at what period he worked.

What is believed to be the oldest known American silver spoon may be seen at Essex Institute in Salem, Massachusetts. It was made about 1660 by John Hull, the silversmith and mint-master of Boston, who also made the famous pine tree shilling that was our first silver coin. John Hull's spoon resembles those made in England known as the Puritan spoons. The bowl of the spoon was rounded and large and the stick-like handle was severely plain.

Seventeenth-century American silver spoons were crude in design. The bowls were oval, the stems flat, and the handle was notched or trifid. Most of the early spoons were rat-tailed, that is, a ridge ran down the bowl from the handle that resembled the tail of a rat. Sometimes this ridge was shaped like a long V and was grooved, with elaborate scrolls on either side of the ridge.

American silversmiths used this pattern for spoons with variations through the first third of the eighteenth century.

About 1730 the bowl was made ovoid or egg-shaped and the end of the handle was rounded without a notch. The rat-tail was gradually replaced by what is known as the drop or double drop, that often ended in a conventionalized shell or flower, while down the front of the handle was a well-defined rib.

Later the bowl became more pointed, the drop was replaced by a tongue and the handle, about 1760, was made to curve back instead of toward the front.

Toward the end of the eighteenth century the bowl of the spoon was pointed and the handle was also made to conform with this style. At this time bright-cut engraving came into use and sometimes a cartouche was used on the handle of a spoon in which were engraved the owner's initials. The late eighteenth-century silversmiths made some very dainty spoons during this period.

During the first years of the nineteenth century one of the most popular types of silver spoons were those with the coffin-shaped handles. Close after this popular design we find the fiddle-backed handles with the shoulder just above the junction of the bowl. This style is late and is not considered rare by serious collectors of old silver spoons, but when one has some of these spoons in the family they are interesting for associations and could be collected to complete a set.

Before 1770 there were only three distinct types of American silver spoons. The teaspoon of that time was almost as small as the present-day after-dinner coffee spoon. These tiny spoons were for the dainty china tea cups of that day and could easily be laid across the top of the cup when one had enough tea. This was good form in those days and was part of the etiquette of tea-drinking. The porringer or dessert spoon was a bit smaller than our present-day dessert spoon and the tablespoon was made with handles of various lengths.

Much of the early American silver was made from silver coins that were melted and fashioned into all types of silver and many spoons are found today with the letters "D" and "C" that stand for "Dollar" and "Coin." The word "Sterling" is not found on silver until about 1865.

The United States Government has ruled that any article made after 1830 is not antique and when imported to this country a duty must be paid if the article was made after this date. A real antique whether furniture, silver, glass, or china, must be one hundred years old at least before it can be called antique. Silver spoons made after 1830 are not important for collecting and the earlier they were made the more interesting they are.

Today it is possible to buy at a moderate cost good examples of American spoons of the late eighteenth and early nineteenth centuries. Most of these spoons are in good condition and have marks of good silversmiths. Some of the early nineteenth-century spoons with the pointed bowls and handles with bright-cut engraving are very lovely and are worthy of a place of honor on any table.

If one wishes to collect old silver spoons in a serious way it is possible to buy rare items but he must expect to pay for rarities and to collect slowly. Most of the earliest known spoons are in museums or private collections but there are many later spoons that are fine in quality and are suitable for use. It is possible to buy teaspoons and tablespoons and odd pieces of later periods

Photos by Old Masters

Mrs. Stow's series will include all our famous American designers, starting with Paul Revere—known as a famous horseback rider but whose chief claim to glory is that of silversmith and print maker

Reading left to right, Colonial spoons: Reverse side of teaspoon by Charles Louis Boehme of Baltimore, Md. Style about 1790. . . . Tablespoon by Paul Revere of Boston, made about 1780. . . . Dessertspoon by Daniel Van Voorhis of New York and Philadelphia, made about 1780–1790. . . . Rib-front rat-tail spoons: Reverse side of spoon made by John Vernon of New York, showing lip on handle and double drop on bowl. Style made about 1780–1790. . . . Tablespoon by Jacob Hurd of Boston, made about 1730. . . . Teaspoon by Adrian Bancker of New York, noted silversmith. Made about 1730. . . . Dessertspoon by Samuel Burt of Boston, son of the celebrated John Burt, father of a family of silversmiths. Made about 1745. . . . At extreme right, reverse side of a spoon made by Jonathan Clarke of Newport, R. I., showing rat-tail on bowl. Made about 1740

that cost no more than fine modern silver of excellent quality. It may take time but the effort will be rewarded in the joy of possession. Old silver has the advantage that it increases in value with the years if it was in good condition when bought.

If one loves old silver there is no more acceptable gift than antique silver spoons. A spoon given to a small child every birthday and Christmas starts her on her way to a good collection for the future. Here are a few suggestions for those who wish to know more about old silver spoons:

When buying consult a reputable dealer in antique silver who has a good stock. If you make a habit of consulting a dealer and buying even a small article once in a while to show that you are sincere in your collecting, you will find that he will be willing to help you and give you advice that has taken him years to gain. Many good silver shops are as interesting as museums and often more interesting—because one is allowed to handle the silver and thus learn about it.

Visit museums where there are good collections of American silver with spoons arranged in chronological order. You will be amazed at the beauty and the varied types of spoons made by our early silversmiths.

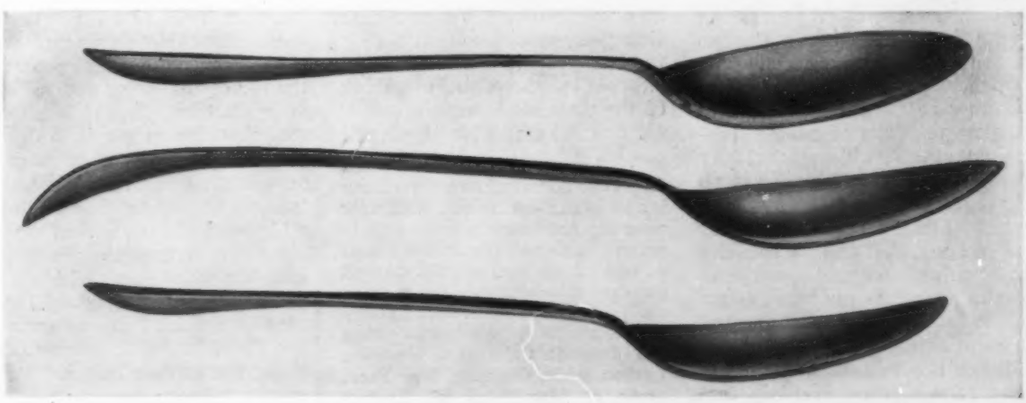
When buying spoons find out what appeals to you and try to match your silver if possible. Try to buy silver made by some particular silversmith or at least have the silver match in design.

If possible buy at least one rat-tail spoon because they do have a charm all their own, like early furniture. A good one with a mark of some famous silversmith is rare but it is pleasant to have a rarity in your collection for it is an interesting study.

Some people like a type of spoon made about 1830 that has a raised design of a sheaf of wheat or a basket of flowers. Although these spoons are not rare neither are they common and are charming when used with Empire mahogany furniture because they belong to that period.

Read the various books about old silver. Many of them contain information and pictures of many types of early spoons. We suggest *Early American Silver* by C. Louise Avery, *Historic Silver of the Colonies* by Francis Hill Bigelow as good reference books that are easy to understand and reliable. Ensko's *American Silversmiths and Their Marks* contains hundreds of marks of American silversmiths and is invaluable to any one who wants to know about the marks on American silver spoons.

Side view of three Early American spoons. Top: circa 1750, by William Simpkins of Boston, Mass. Center: circa 1780, by John Bedford of Fishkill, N. Y. Bottom illustration: circa 1725, by Samuel Vernon of Newport, R. I.



How does your kitchen work in the hot, old summertime?

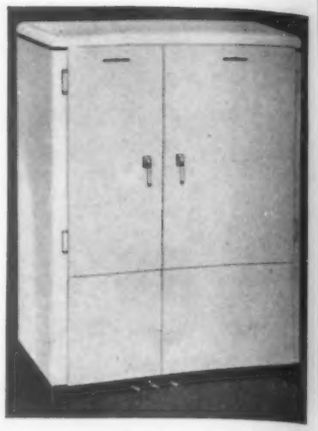
PRETTY smart, aren't we, to wait until that stove-sink-and-cupboard affair so many women put up with for a kitchen, becomes not only drabber than it was in the wintertime, but the most torrid place in the whole house? Well, if by any chance you are putting up with that sort of thing, the summertime is a fine time to decide that life is too short and the garden too sweet to spend one more moment in that kitchen than you absolutely have to—and do something about it.

Modern equipment is, of course, the only solution. And next to the actual structural materials in your house, nothing yields so much return on your expenditure. By some queer quirk in the American temperament, we can always dig up the price of a new car—not because the old one is actually worn out, but because it is no longer "smart." Well, by what mode of reasoning do we arrive at the decision that we have to steam in our own kitchens? A couple of hours a day, at the most, is the total use of that car money—and two or three hours a day in the kitchen is surely the minimum in any home kitchen. Multiply that by 365 days a year—and you do not have to sharpen your pencil to come to the conclusion that new equipment actually is cheap at any price!

We are not going to tell you *why* you need an electrical refrigerator, a new stove, or a sink unit that does not resemble some ancient farmhouse kitchen. We show you, here, a few of the pieces available at reasonable cost, guaranteed for lifetime service by their makers—and every one a temper saver. Choose for yourself—but for heaven's sake, do not rally round the time-worn excuses for an obsolete kitchen. And the next time you go out into that hotbox the family dandify with the name "kitchen" we hope you will think of the pleas made in this article.

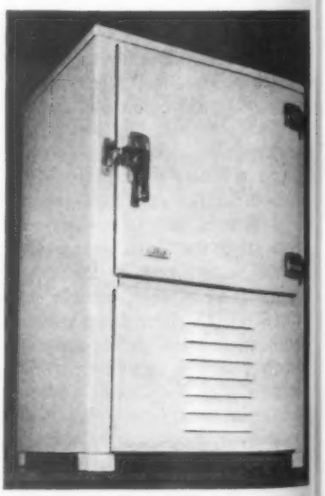
Faster ice cream freezing is one of the things everyone has been wanting in an electric refrigerator, especially with hungry summer guests pouncing down on you and demanding a party without so much as a word of notice. General Electric's new flat top model is planned to meet just this requirement; it freezes ice cream faster and in larger quantities due (if you happen to be technically minded!) to a high-speed refrigerant injector. Moreover, there is a refrigerated shelf so that all ice trays are in contact with refrigerated surfaces, and you cannot help but have a huge supply of ice. Your husband will be glad to know that this refrigerant has forced oil cooling, which prolongs the life of the motor and reduces your electricity bills. Tell him, too, that the motor is designed without brushes, so that there is no vibration and no radio interference. The model shown here is a big one and has a sort of "trundle bed" arrangement; a vegetable bin which opens with a foot pedal, just as the doors do. There are four special things to remember about its inside accommodations: the cooling unit has large trays for frozen desserts; there is

Above: A red and white color scheme is a cool and pleasant one. Wallpaper with tiny red flower pots on a white ground and decorations in the form of various kitchen utensils painted on the cupboard doors give it a most individual character. James H. Blauvelt & Associates were the decorators for this attractive kitchen in the Ossining, New York, home of Mrs. John W. Herbert



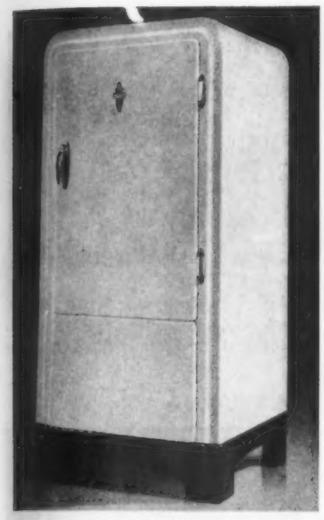
General Electric presents their new flat top, commodious refrigerator

Hermetically sealed mechanism on the General Electric "Balltop" refrigerator—very easy to keep clean

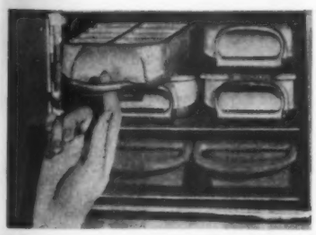


The Norge refrigerator offers a variety of especially designed containers for water, fruits, and vegetables

Extra busy people will enjoy the Crosley "Shelvador" with its additional storage space on the door



Electrolux, made by the Servel Company, is a gas operated refrigerator



Frigidaire has provided easy means with which to eject frozen ice trays

The Conservador Refrigerator is a product of Fairbanks-Morse Co.

a low temperature compartment for storing desserts after they are frozen; a "chiller" tray for additional storage and two vegetable drawers, so important in the summer when vegetables make up a large part of the menu.

The familiar Monitor Top of General Electric now comes in apartment house size with the new "Balltop" hermetically sealed mechanism. This type is easier to keep clean. It has a cold control and is large enough for small families, and is especially suited for apartments.

You know how it is on hot days when every member of the family comes in and clamors for a drink of cold water. Well, the Norge refrigerator has a "Watervoir" which keeps a gallon of water always cold without ice, and saves the space that might be taken up with that extra bottle for cold water. Another high-sounding but very essential part is the Hydravoir, to keep fruits and vegetables and salad greens so crisp and pert they will not know it's summer! There is another thing to remember about this Norge—its freezing compartment is odor-proof, so that the ice cubes will always be fresh and sweet and free from any "ice-box odors."

We hope you are not getting dizzy hearing about all these remarkable refrigerators, for there are several more we simply have to tell you about. For instance, there is the Crosley which is practically ambidextrous! For you can lift a bottle of milk off the shelves with your left hand and at the same time with your right pick up eggs from the racks built on the inside of the door. As a matter of fact the refrigerator is named "Shelvador," which explains itself. This inside-door storage space increases capacity about fifty per cent., and accommodates a lot of small things that otherwise might get lost in the recesses of a large refrigerator.

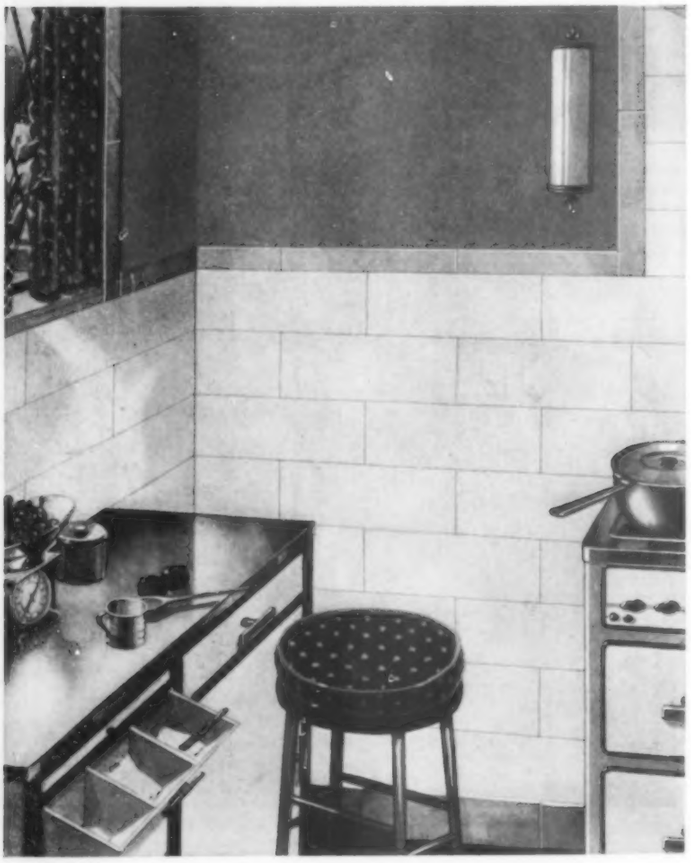
A number of refrigerator people have had consideration for tempers in hot weather, among them Servel, who make the Electrolux gas refrigerator. For they have equipped it with a cube release, so that when there is a hurry call for cooling drinks, you can get them without puncturing your fingers with an ice pick or burning them with hot water in an effort to get the ice cubes out of the tray. The running cost of this refrigerator, which operates from a tiny gas flame, is extremely low, and will give you just that much more to spend on food luxuries or other things!

Mrs. Arthur R. Fisher of Wellesley Hills, Mass., shows a convenient and colorful kitchen. Every inch of wall space has been put to good use

Designed by the Armstrong Cork Company, this kitchen is a model of cleanliness, especially as the walls are of Linowall and the floor of linoleum

Pine-paneled kitchen in the home of Dr. D. P. Dinwoodie, Cleveland, Ohio

Above is a pantry from the home of Mrs. Chester Peck, Lexington, Mass. The large drawers accommodate the linen and silver. And below is shown a Carrara glass-walled kitchen from The Pittsburgh Plate Glass Co.



The makers of Frigidaire have been just as thoughtful. They have an automatic ice-release which slides out the trays at a touch of the finger, without tugging and jerking and causing general havoc.

"Conservador" is well named, for it provides a special way for conserving food that is to be stored for a little while. Made by Fairbanks-Morse, this refrigerator has a shallow front compartment for foodstuffs in constant use which, when opened, reveals behind it the larger storage space for other things not needed steadily. One of the shelves here is hinged, to accommodate tall bottles when necessary.

Important as are refrigerators, there is other equipment equally so, for instance, stoves and kitchen sinks! And so many exciting improvements have been made on both of these items that we hardly know where to begin to tell you about them.

Take the electric range which General Electric have brought out under the name "Sovereign." We get perfectly breathless wanting to tell you about its all-white finish, table-top design, stain-resisting porcelain enamel finish on the cooking surface, to say nothing of an automatic light to show how baking and roasting are progressing in the ovens, a warmer drawer, smokeless broiler pan, oven shelves in a new design, and so on. Not the least of its merits is the fact that it has smooth back and sides so that it can be fitted into the kitchen unit with cupboards and cabinets.

No running around the kitchen looking for a spoon and no surreptitious trips to the cupboard to hide the garbage pail when visitors insist on coming out to the kitchen, if you have a new cabinet sink like the one illustrated from the Youngstown Pressed Steel Co. In addition to a perfect surface for dish washing—a surface, incidentally, of acid resisting Dupont Dulux in porcelain enamel—it has a joyful amount of storage space for all the unbeautiful necessities of the kitchen, and drawers besides for kitchen utensils. It comes with drainboards on both sides, as shown in our photograph, but may be had also with single right or left drainboard.

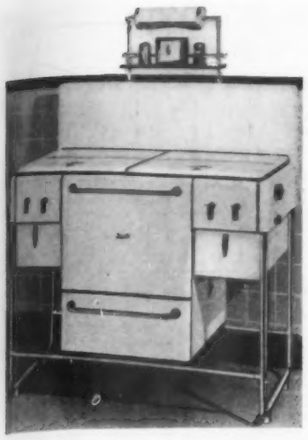
"Sunnyside" is the happy name selected for the Crane Co.'s new cabinet sink, which may be installed as a unit itself or as part of a continuous cabinet arrangement. Exposed surfaces are of porcelain enamel, the strainer has a removable cup, the spout is a

A beautiful stove of new design from General Electric is "Sovereign"

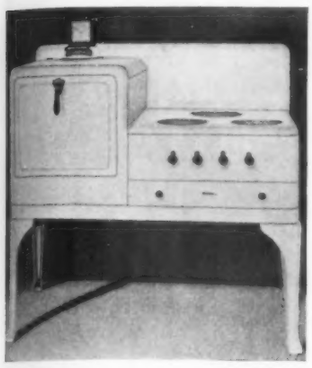
A sink from the Youngstown Pressed Steel Co. encloses unsightly objects and provides drawer space

"Sunnyside" is the name of this sink combination from Crane Co.

Well known Monel Metal covers this sink unit with storage space below. From International Nickel Co.

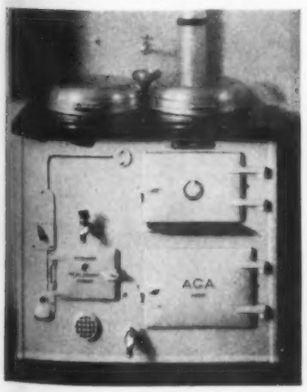


A new, very modern Magic Chef stove from the American Stove Co.



The Westinghouse Electric Range has a new Magic Brain control which eliminates much supervision

Natural or manufactured gas runs this stove. The Florence Stove Co.



The AGA stove uses coal most economically. It comes from The American Gas Accumulator Company

"joint swinger" and there is room for cleaning powders along the rim at the back.

Splash board, drainboard surfaces, and sink basin itself are all made of Monel Metal in the third cabinet sink shown. This likewise provides storage and drawer space and thereby combines in one unit the services that used to be scattered over the kitchen in a number of pieces of separated equipment.

In the modern manner, with tubular metal framework, the new Magic Chef gas stove introduces an entirely new idea in a center working surface of Monel metal, with burners on the right and on the left, under the "table top" covers that let down when the stove is not in use. The oven is in the center, with a roll drop smokeless broiler below, and service drawers for small utensils on either side. A built-in clock and electric light are further conveniences for the housewife.

Magic Brain control sounds like the millenium or Utopia or whatever one terms one's ultimate ideal. It is much more concrete than that; it is a device on the Westinghouse electric range No. 63 which means that all you have to do is put the food in the oven, set the control, and go off for your bridge or golf game. There is no basting, no testing, and, what is so important in summer months, no heat in the kitchen on hot days! It is equipped with three top heating units, just enough for the small family.

Natural or manufactured gas serve for the Florence range. It is built with the fuel-saving ring type of burner with removable cone heads for simplified cleaning, and adjustable heat for full flame or a low simmer. Burners light automatically when the gas is turned on.

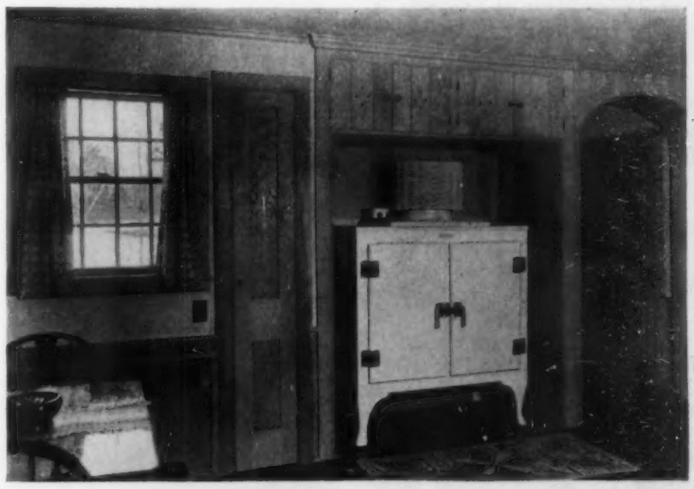
The AGA stove is designed for coal fuel, the estimate for a year's service being about a ton and a half of chestnut sized coal per year. The stove is built on patented principles of storing heat and insulating the stove against heat loss and incidentally preventing heat radiation into the kitchen. There are different plates for fast or slow cooking, and likewise two ovens, for heating at a low point or at a high one. The stove requires a flue.

Mrs. Arthur R. Fisher of Wellesley Hills, Mass., has chosen a red and white color scheme for her pleasant kitchen at the top of page 134. The gingham curtains are made to hang on rings, so that they will iron flat. A nice touch that anyone might have is the little row of plates at the back of the counters.

[*Please turn to page 157*]

A pleasant kitchen in which to work is found in the home of Miss N. M. Cook, Los Angeles, Cal. Plenty of natural light is provided here

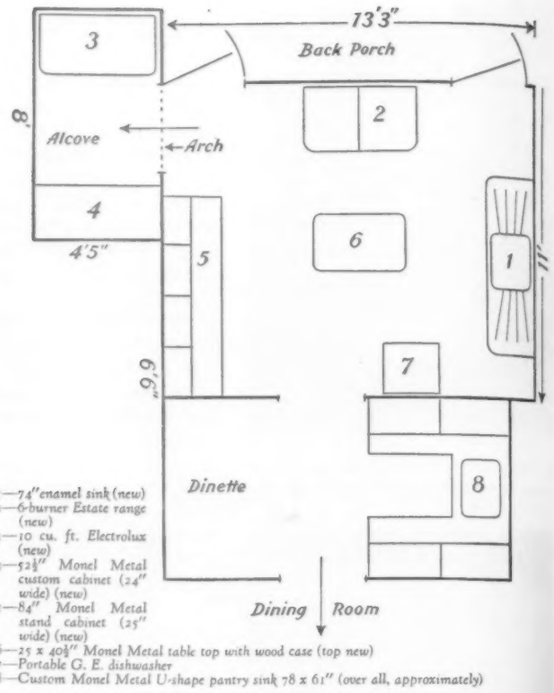
A well-planned kitchen with cabinet units from The Bossert Corp. No wasted motion or steps in the process of meal preparation in this kitchen



Kitchen unit surrounded by pine paneling from the home of Mrs. Chester Peck, Lexington, Mass. The pantry is shown on the facing page

A modernized pantry

If the size of the house permits, a pantry is a good investment, acting as a buffer between kitchen and dining room. And by pantry we do not mean the old-fashioned type—a place for storing everything from toys to unused pots and pans. It should be planned with efficient labor-saving equipment similar to that shown in the remodeled pantry on this page



1—74" enamel sink (new)
2—6-burner Estate range (new)
3—10 cu. ft. Electrolux (new)
4—52⅛" Monel Metal custom cabinet (24" wide) (new)
5—84" Monel Metal stand cabinet (25" wide) (new)
6—25 x 40½" Monel Metal table top with wood case (top new)
7—Portable G. E. dishwasher
8—Custom Monel Metal U-shape pantry sink 78 x 61" (over all, approximately)

THE kitchen sink is a new 74" enameled iron sink. The pantry sink is an especially constructed "U" shaped Monel Metal sink measuring on the back wall approximately 78" with 8" backsplasher and approximately 61" with 2" backsplasher on each return overall. In the kitchen there is an 84" long Standardized Monel Metal cabinet top and in the alcove an especially constructed one 53" long with Monel Metal counter top. Also in the center of the kitchen on an old wooden base there is a standard size (25" x 40½") Monel Metal table top.

THE size of the kitchen has not been altered in the modernization—the only structural change being the arched doorway leading into the alcove (see sketch). Existing wall remains unaltered, the lower half being of white tile and the upper half of ivory plaster. The pantry and alcove are of ivory plaster from floor to ceiling.

• • •

The flooring in the kitchen, pantry, and alcove is linoleum of large black and white squares and framed with a black and white stripe which follows the contour of the wall throughout. The effect is very striking.

• • •

The cabinets are steel, furnished by Murphy Door Bed Co. and in the kitchen and alcove they are white with black trim; in the pantry, ivory with black trim. The wall cabinets in the pantry are of the window type, while the others in the kitchen are the usual closed type.

Molded dishes

Six tempting dishes for days when the temperature soars and the appetite lags. All are refreshingly cool and provide adequate warm weather nourishment

Recipe printed on back of each photograph

● salmon loaf with cheese

Recipe printed on back of each photograph

● jellied salad

Recipe printed on back of each photograph

● molded spinach with mushrooms

● bavarois

● cold chicken timbales

● perfection salad

Photographs by F. M. Demarest

Molded dishes

Suggestions for summer menus which may be prepared in the early morning hours before the heat of the day makes work in the kitchen unpleasant

● perfection salad

2 cupfuls tomatoes
¼ cupful vinegar
2 tablespoonfuls gelatine, soaked in
¼ cupful water
1 tablespoonful sugar
Bayleaf
½ teaspoonful salt
1½ tablespoonfuls chopped onion
½ cupful shredded cabbage
1½ tablespoonfuls chopped pimiento
1½ tablespoonfuls lemon juice

HEAT tomatoes and seasoning to boiling point. Add soaked gelatine and stir until it dissolves. Strain and add water to make 1 pint. Chill, and when mixture begins to thicken, add vegetables. Mold and chill.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● molded spinach with mushrooms

4 cupfuls cooked spinach
⅓ cupful butter
¾ teaspoonful salt
½ cupful white sauce
½ pound mushrooms

DRAIN spinach thoroughly. Chop fine and season with pepper and salt. Press into buttered ring mold and keep in warm place until serving time. Remove to hot platter and fill center with creamed mushrooms.

Tested by THE AMERICAN HOME

● cold chicken timbales

½ tablespoonful granulated gelatine, soaked in
1½ tablespoonfuls cold water
¾ cupful chicken stock
1 cupful cooked chopped chicken
1 cupful cream, beaten stiff
Cayenne pepper

DISSOLVE soaked gelatine in chicken stock. Add chopped chicken. Stir until mixture begins to thicken and then add cream. Season with cayenne. Mold, chill, and serve on lettuce.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● jellied salad

1 tablespoonful granulated gelatine, soaked in
¼ cupful cold water
½ cupful chopped celery
¾ cupful mayonnaise
1 cupful chicken, diced
¼ cupful chopped green pepper, pimiento, and stuffed olives

DISSOLVE soaked gelatine over hot water, and add to mayonnaise. Fold in chicken, celery, pepper, pimiento, and olives. Add salt and paprika to taste. Mold. Chill.

Tested by THE AMERICAN HOME

● bavarois

1 package cherry gelatine
1 cupful hot water
1 cupful black cherry juice
1 package cream cheese
2 cupfuls black cherries

DISSOLVE gelatine in hot water. Mix fruit juice with cream cheese and add to gelatine. Add fruit. Pour into oiled mold and chill. Unmold and garnish with whipped cream.

Any fruit may be used in this recipe with the exception of fresh pineapple.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● salmon loaf with cheese

2 cupfuls salmon, flaked
1½ cupfuls grated American cheese
1 egg, well beaten
3 tablespoonfuls milk
1 tablespoonful melted butter
½ teaspoonful salt
Pepper
Cracker or bread crumbs

COMBINE ingredients, using crumbs enough to obtain a stiff mixture. Shape in a loaf in buttered bread tin, or press into buttered fish mold.

Bake in moderate oven (350° F.) until golden brown. Serve hot or cold.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

Dinners from cans

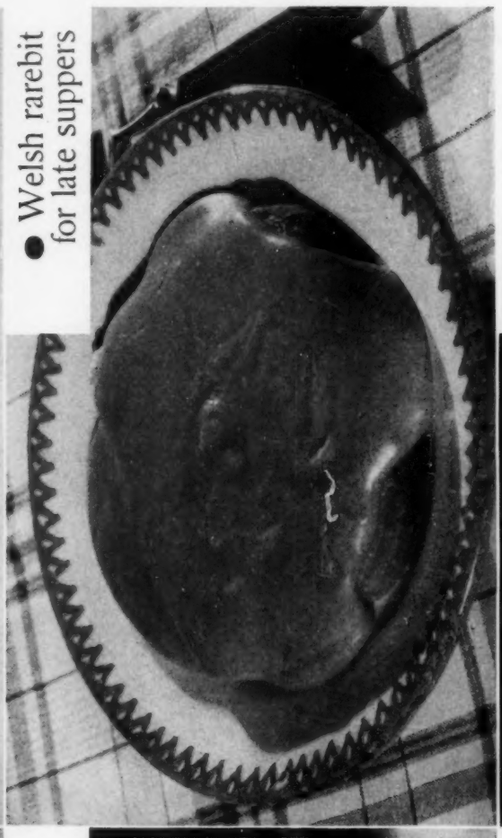
After the last hole of golf, when the final touchdown is over, or the last set of tennis is won, how pleasant it is to be able to say nonchalantly: "Come over to the house for dinner," feeling confident that with a few twists of the can opener, some judicious heating, and a few tricks everything will be ready in a jiffy.—BEATRICE CLARK CAMPBELL

Recipe printed on back of each photograph

● a "man-ish" dinner

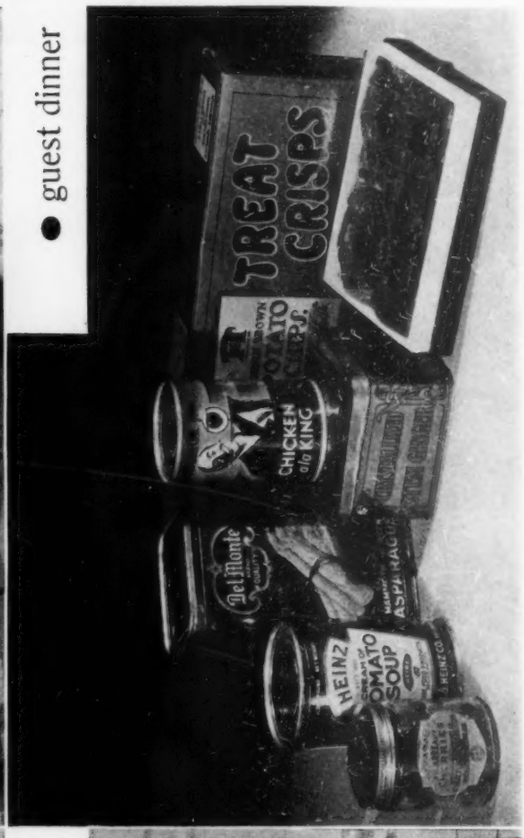
Recipe printed on back of each photograph

● Welsh rarebit for late suppers

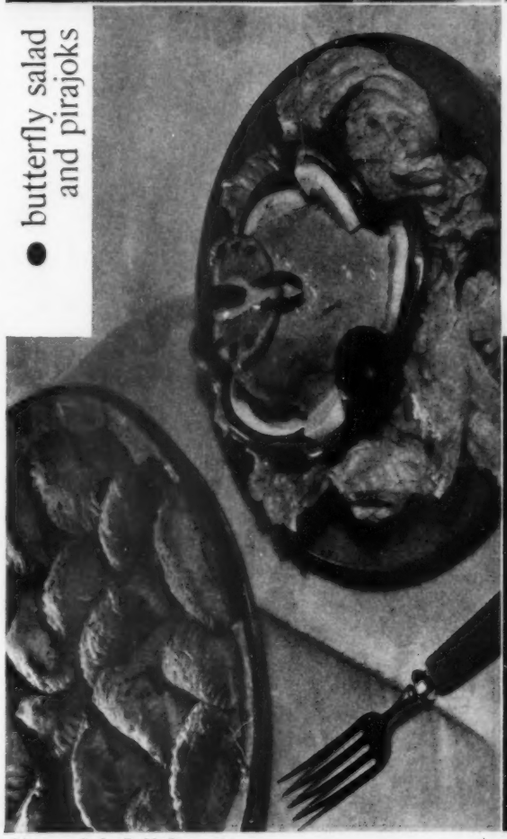


Recipe printed on back of each photograph

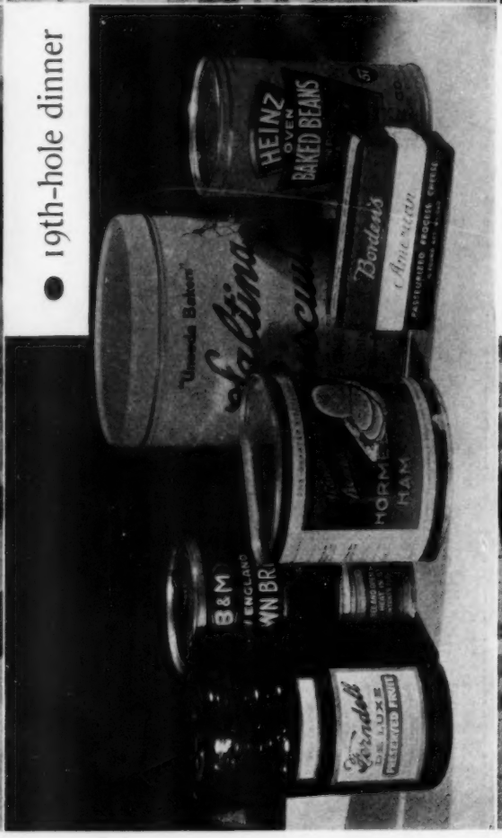
● guest dinner



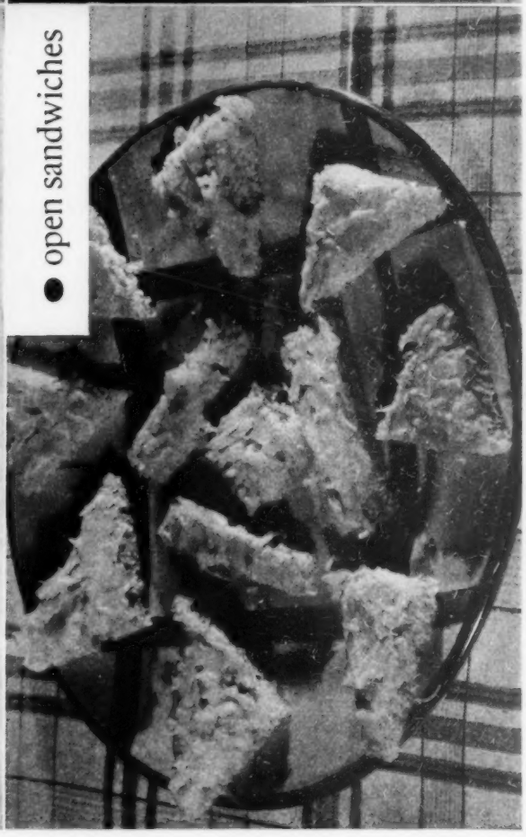
● butterfly salad and pirajoks



● 19th-hole dinner



● open sandwiches



Photographs by F. M. Demarest

Dinners from cans

Menus covering practically every unexpected event should be worked out by the hostess. These menus with directions for preparing the different dishes, serving suggestions, and helpful hints should be copied on cards and slipped into one of the Cellophane envelopes in The American Home Menu Maker

Photograph printed on back of each recipe

● open sandwiches

Guava jelly
Cream cheese
Moist cocoanut
Bread

MIX jelly, cream cheese and cocoanut together. Spread on bread cut in strips or fancy shapes.

Men may prefer combinations which are less sweet, and for them it is advisable to cut the bread a bit thicker and not quite so dainty.

Tested by THE AMERICAN HOME

● guest dinner

WHEN the bride wishes to be a little more formal, the following dinner may be quickly and easily prepared from the ingredients on the shelf:

Menu

Tomato soup topped with salted whipped cream
Chicken à la King Bread cases
Potato chips Whole green asparagus
Assorted glacé fruits Cottage cheese balls
Coffee

The bread cases are dipped in egg and milk and browned on all sides in butter. All items may be purchased ready prepared.

Tested by THE AMERICAN HOME

● 19th-hole dinner

Menu

Beans Ham
Brown bread
Pickled cantaloupe
Assorted cheese Crackers
Coffee

FILL tiny pots with beans and top with a square of bacon then pop into the oven to heat.

The assorted cheese may be purchased in a cheese chest containing twenty-one portions of eleven different varieties. All items come ready prepared.

Tested by THE AMERICAN HOME

● Welsh rarebit for late suppers

Menus for late suppers

Scrambled eggs with anchovies
Bacon curls
Crusty rolls and coffee

or

Prepared Welsh rarebit on toast
Ripe olives Sardines
Beer or coffee

HEAT the Welsh rarebit and pour it over hot buttery toast or crackers. The Welsh rarebit may be purchased ready prepared.

Tested by THE AMERICAN HOME

● butterfly salad and pirajoks

MOLD chicken or crabmeat salad in cups and invert on a bed of salad greens. Mask top with mayonnaise and insert "wings" of thinly sliced lemon. Garnish with slices of tomato, ripe olives, and slices of hard-cooked egg with mayonnaise peaks.

Butterfly salad

Chicken or fresh crabmeat salad
Salad greens
Thinly sliced lemon
Mayonnaise
Tomato
Ripe olives
Hard-cooked egg

CUT rounds of well-chilled pastry. On one half drop a bit of mashed sardine moistened with lemon juice. Fold, making tiny turnovers. Bake in a hot oven, 400° F., and serve hot.

Pirajoks

PASTRY
2 cupfuls flour
1 cupful shortening
¼ cupful ice water
1 teaspoonful salt
Mashed sardines
Lemon juice

Tested by THE AMERICAN HOME

● a "man-ish" dinner

WHEN the new husband, with perfect trust in his little bride, brings home the fraternity brother, who has just arrived in town, the following dinner from the "Emergency Shelf" will save the day and disposition:

Menu

Tomato juice
Anchovy toast fingers
Corned beef hash with poached eggs
Chutney
Fruit salad Bread sticks
Gingerbread with whipped cream
Coffee

All items come ready prepared.

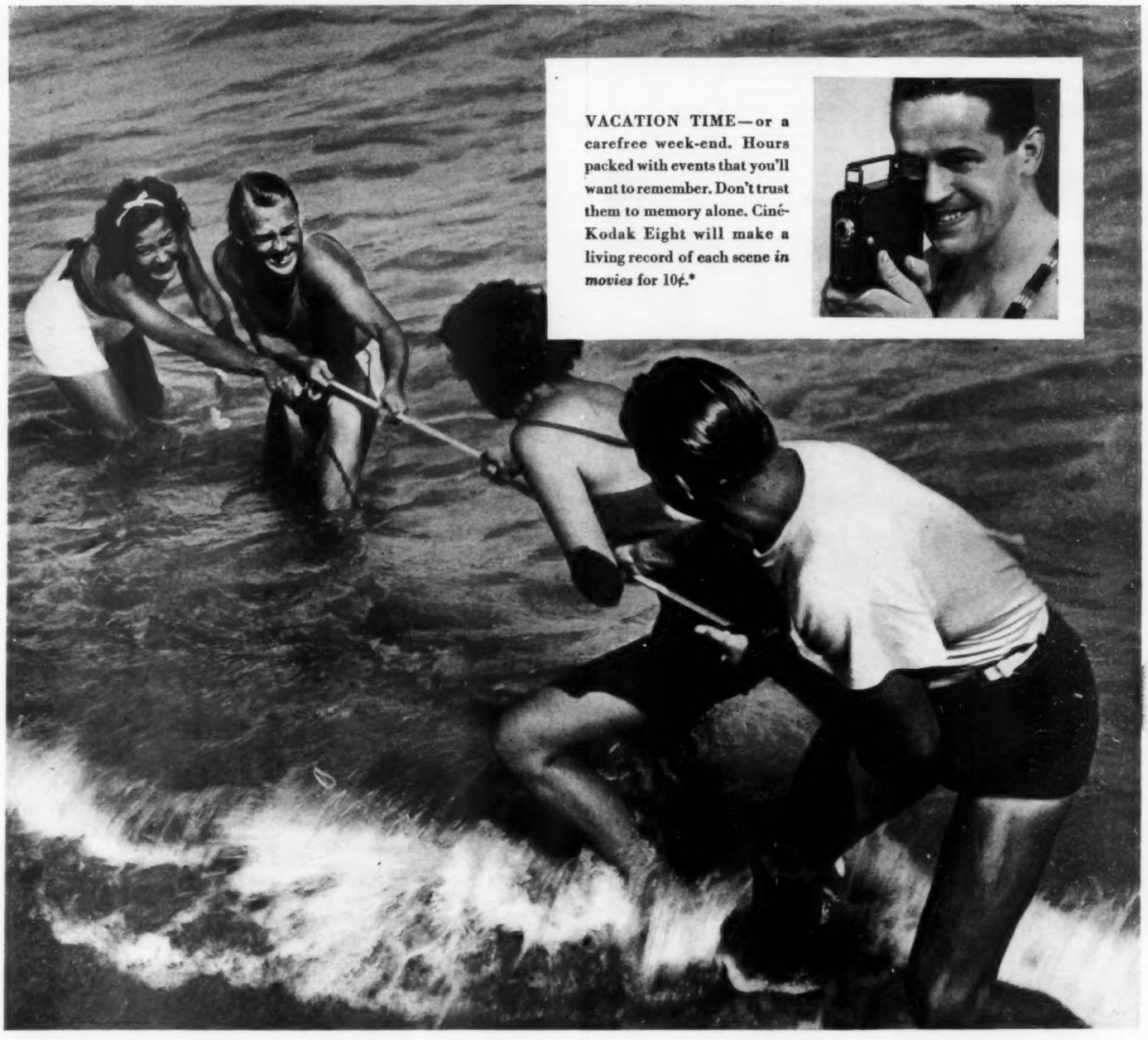
Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Wouldn't you pay a dime for a movie of it?



VACATION TIME—or a carefree week-end. Hours packed with events that you'll want to remember. Don't trust them to memory alone. Ciné-Kodak Eight will make a living record of each scene *in movies* for 10¢.*

Movies at the Lowest Cost ever

Relive life's events . . . a month . . . years later. Why take a chance on forgetting when movies cost so little? Ciné-Kodak Eight uses a new type of film which gives you *four times as many movies per foot.* No wonder the Eight is known as the *really* low-cost movie camera.

A twenty-five foot roll of Ciné-Kodak Eight Film runs as long on the screen as 100 feet of any other home movie film. And there is no loss in quality—the movies are bright and clear. Ciné-Kodak Eight is a full-fledged movie camera, beautifully made. Fits the pocket. Simple to use as a Brownie. Price only $34.50.

See Ciné-Kodak Eight at your dealer's... Eastman Kodak Co., Rochester, N. Y.... *Only Eastman makes the Kodak.*

* Ciné-Kodak Eight makes 20 to 30 movie scenes—each as long as the average scene in the news reels—on a roll of film costing $2.25, *finished, ready to show.*

Ciné-Kodak EIGHT

HOW CAN WE TELL THAT NICE MRS. GATES —WITHOUT HURTING HER FEELINGS ?
SEE?—HER WASHES TELL SOME AWFUL TALES—BUT I DON'T WANT TO BREAK THE BAD NEWS.
LEAVE IT TO ME. I'VE GOT AN IDEA.
Dear Mrs. Gates Come on over and have lunch with me today. Helen Lord
WHAT GORGEOUS LINENS, MRS. LORD! MINE AREN'T HALF SO WHITE.
I BET YOUR SOAP LEAVES DIRT BEHIND —THAT'S WHAT GIVES CLOTHES THAT TATTLE-TALE GRAY LOOK.
NOW WHY DON'T YOU CHANGE TO FELS-NAPTHA? IT'S RICHER GOLDEN SOAP WITH LOTS OF NAPTHA IN IT! JUST SMELL!
M-M-M! NO WONDER YOU SAY IT GETS ALL THE DIRT.
FEW WEEKS LATER
MY, BUT JOAN LOOKS PRETTY TODAY. THAT DRESS SHINES LIKE SNOW.
MANY THANKS TO YOU—AND FELS-NAPTHA SOAP.

Do a little cheering of your own next washday! Put Fels-Naptha Soap to work—and see what a gorgeous wash you get!

For Fels-Naptha doesn't skip over dirt as "trick" soaps do. It speeds out ALL the dirt—even the deep-down kind. It gets clothes beautifully white . . . without hard rubbing!

Fels-Naptha is a wonder for dainty things, too. Try it for silk stockings and undies. Fels-Naptha is kind to hands—there's soothing glycerine in every golden bar! . . . Fels & Co., Philadelphia, Pa.

© 1935, FELS & CO.

Banish "Tattle-Tale Gray" NRA CODE

with FELS-NAPTHA SOAP!

Demarest

Collapsible stools fold and strap together (John Wanamaker). The stream-line beverage jug carries a gallon of either a hot or cold drink (R. H. Macy). Waterproof picnic kit stocked with every needful thing (Abercrombie and Fitch). The small kit for two opens into three sections. (Hammacher and Schlemmer)

Let's eat out of doors

Clementine Paddleford

GYPSY days are here again. Ahead are many week-ends before the first hint of frost—many days for gasoline gypsies to be setting up housekeeping on nature's broad lap.

Pack an all-aboard kitchen in your car and be off for a week-end trek to a hearthstone in the hills or on the white sands of a wave-tossed beach. A temperamental weather man need not intimidate you. Let it rain. Let it blow. Let the sun blister. With the proper cooking tools, one may always eat; and eating is more than half the fun.

Whether you dine from picnic baskets or cook over a blazing log—serve wholesome nourishing food; pick and peck fare brings one to indigestion, a longing for home and a dose of Epsom salts. No need to change the family's diet, just because fifty miles of road lie between you and your gas range. Everything one cooks at home can be duplicated in the greensward kitchen if you have the right tools. But do not mistake the home variety for the kind that work outdoors.

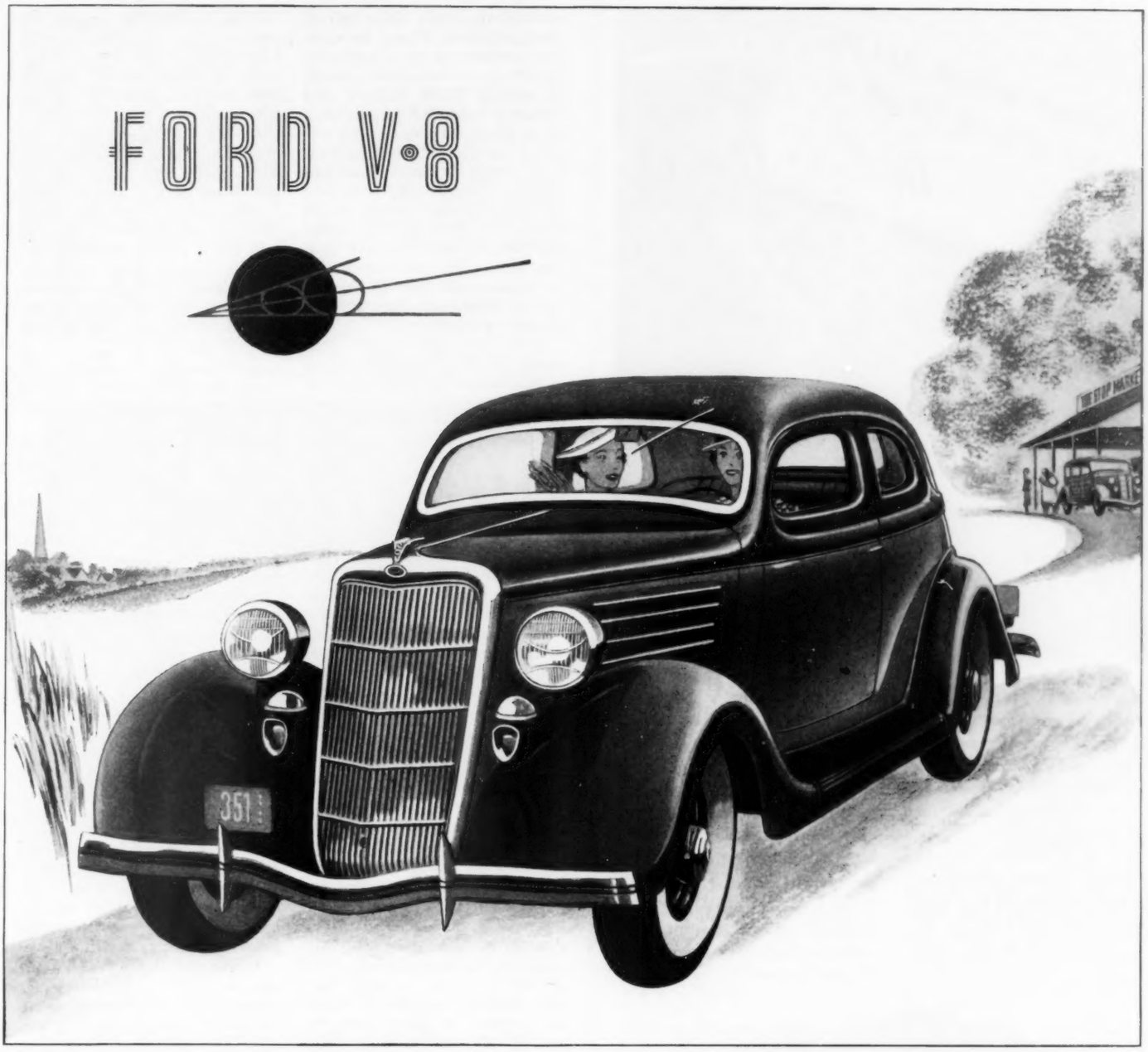
Efficient daily helpers are a worriation in the picnic kit. Protruding handles fit nowhere, a fearful jumble, all rattle-bang. In the camp equipment market are tools, collapsible, folding, rolling, nesting, made to travel slim and without back talk.

For the chronic week-end camper, nothing can compare to those nesting aluminum sets of cooking pots and eating dishes which pack one piece within another like graduated nursery blocks, the whole array finally fitting into a compact canvas bag. You can get these sets to accommodate two to eight as you wish. The "jewelry" is included—knives, forks, spoons, salt and pepper shakers. This ware is of heavy aluminum, practically indestructible. Each utensil is stamped in one piece; no seams nor solder to make trouble. Bales are attached to stay, covers are inset and there are no loose parts to be mislaid. The handle of the frying pan folds flat across the bottom. The coffee pots, two of them, have body and spout in one piece with both a folding bale and side handles. The wide jovial spouts pour without back-firing.

With a handful of fire and without so much as a grate, one may broil any meat in one of those long handled hold-it-yourself wire broilers. One with a twenty-inch handle is large enough to embrace a two-inch steak. If yours is a short-handled broiler, don't use expletives every time it fries your hand. Buy an extension holder which will clamp the hot handle and hold it tight.

Half the success of any picnic rests within the coffee pot. A big pot it must be (everyone will want at least three cups) and broad in the beam to avoid bad spills. A two-gallon picnic pot is available in both granite and aluminum. With lids attached by a chain or a hinge. Either way they won't be jumping into the fire. Coffee bags fitted to a ring may be attached to the top of these pots so the beverage really percolates. To go with the pot are matching cups which nest and have heat resisting handles.

The neatest trick of the year is a camp chef outfit—a kit of six cooking tools. Everything you need for roadside camping. It consists of a new hot pot lifter, looking like a lobster claw, which will lift a pot by its rim or its handle. There is an excellent saw-



You'll Like Everything About It

ALONG the open road or in traffic—on a trip to the store or across the country—you will find yourself saying that the Ford V-8 is the most completely satisfying car you have ever known. . . . Everything is just as you would like to have it. You could not ask for smoother performance, greater comfort, safety or ease of driving. . . . There is, too, a certain distinctive style about the Ford V-8 which the woman motorist is quick to note and admire. Its lines are thoroughly modern without being extreme. The De Luxe upholstery and appointments are exceptionally rich and attractive. . . . Such quality is not usual in a low-price car. It comes as something of a surprise to those who step into the Ford for the first time. . . . You will find that its interior finish, its roominess and Center-Poise riding comfort are features quite as distinctive as V-8 Performance.

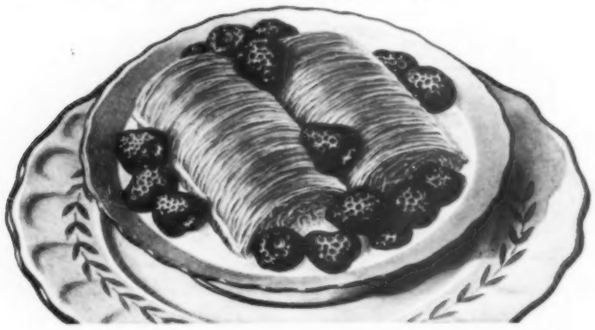
—I don't give swimming all of the credit for my good health. I took a high dive into the diet problem, too. That's why Shredded Wheat is my favorite at breakfast—it's refreshing and helps build up lots of quick energy."

* * *

Every morning millions of healthy out-of-door folk dive into crisp, appetizing Shredded Wheat. Try it—heaped with fresh, juicy fruits or berries, swimming in milk or cream. You'll come up feeling fit for a hard day's work or play.

Shredded Wheat, you know, is *whole wheat*—nothing added, nothing taken away. It supplies Nature's most perfect balance of the vital health elements—wrapped up for you in a delicious, nut-brown biscuit.

So, come on in, the eating's fine. Kick up a wave of buoyant health with the food that's as good as it is good for you.



SHREDDED WHEAT

Ask for the package showing the picture of Niagara Falls and the red N.B.C. Uneeda Seal.

A Product of NATIONAL BISCUIT COMPANY **"Uneeda Bakers"**

tooth carving knife and a pair of wrought-iron steak tongs for turning steaks or picking up hot coals. These look like overgrown scissors, the cutting blades flattened into holders at the end. A long handled black finished two-prong fork is joined in the middle. Extended it measures 33 inches from end to end. A long-handled aluminum spoon and a combination waterproof salt and pepper shaker complete the set. The whole business weighs but two pounds and ten ounces and costs $5.50. Any one of these tools may be purchased separately.

A blessed event in the camp world was the arrival last spring of miniature triplet grills, any one of the three able to do a variety of cooking jobs. One for hamburgers is like a tiny covered pan attached to an 18-inch handle. It will fry an egg, bake a pancake or a square of corn pone. Another is a grill of strong wires about as big as your hand, capable of holding three fat frankfurters, a piece of toast, a chop, a bun. The third lengthy triplet is a pronged broiler about as big as a lady-like handkerchief—perfect for an individual steak or a fish, its four sharp teeth biting into the meat.

Don't miss the long-handled basket grill with a cover. This will bake potatoes or apples, grill tomatoes, heat rolls. Ideal for handling potatoes when buried in hot coals and ashes is a ten-peg tin plated potato baker. With this, potatoes bake more uniformly and won't burst since the opening made by the prongs permits the gases to escape. They come out charred and black as your shoe—but what flavor!

A manly blue plate of aluminum 11½ inches wide nests with its fellows. It has straight deep sides and divisions for three different foods. A grand plate for serving stew and other gadabout foods. Equip your picnic basket with these sturdy fellows and even the Boy Scouts of the family will pay you compliments.

No seasoned knight of the road would take to wheels without a folding water bucket. These are made of high-grade waterproof brown duck, double seamed and bound with tape, the tops supported by galvanized iron rings, rustproof. Two gallons is the capacity. Dishwashing follows one even into the wilds. A white rubber basin with ribs which hold it upright is a dishpan de luxe. A parchment dish cleaner can be carried in the same package. Dirt and grease are not absorbed by this paper and it may be washed and used again. It dries in split-second time. Sun and air are tea towels enough.

A light unbreakable fibre case is made to hold the cooking outfit with knives, forks, toasters, etc.

When we think of camping we think of the blazing log, of meat browned over red-eyed coal. But today in many wooded sections, open fires are against the law. In that case take a portable stove.

Among the light packers are double burner stoves which cook with canned heat. With the new heat intensifiers a cooking flame is assured at the touch of a match. These stoves are safe, handy, and fold like a suitcase weighing just over 9 pounds. A less elaborate model cooks two things at one time, folds into a pack but ½ inch through, weighs less than a pound and sells for 50 cents.

A new compact noiseless oil-stove that made a record for itself in Little America burns either gasoline or kerosene and gives a flame like the gas stove at home. Its automatic cleaning needle does away with the bother of carrying extra needles along. Opened, tank and stove automatically fall in correct position for operation. The weight is 5½ pounds for the single burner and 11 pounds for the double. A windy day means nothing to this stove as the wind baffle protects the flame from every vagrant breeze. It is smokeless, an advantage to both eyes and kettles.

A folding gasoline range that has long years of service to its credit tucks into a metal suitcase, the whole thing weighing 18½ pounds. It takes one minute to assemble and in two minutes gives cooking heat. In six minutes coffee boils. It makes and burns its own gas from any good motor gasoline. There is a built-in pump that never gets lost and an equally handy built-in oven warming cabinet and drum heater.

Maybe you have a yearning for fireshine against dark forest walls. If the law is with you—go ahead and build a fire. Then you will want a portable grate to save the bother of making a fireplace. These folding grates are of extra heavy steel wire equipped with long pointed legs which pierce the ground with an unshakable grip. For rocky sections there is a grate which, assembled, locks into place, holding the shelf steady without forcing the legs into the ground. Or you may have a legless grate called "a shelf grid" and prop it up on stones. One aristocrat among grates is the windshield. Here you have a grate on legs protected on three sides by steel wind bafflers.

A born picnicker is the folding fireplace with heat control weighing just ten pounds. It is equipped with three upright steel rods on which the grate is raised or lowered. Attached to these rods is an adjustable pot holder which will swing to the left or the right as desired. As to the fire, let it be a modest one. It won't be necessary

to heat all outdoors to get the kettle boiling.

Add to this or any grate for that matter one of the aluminum folding bakers and you can prepare—well, a juicy joint of beef and hot brown gravy. Gravy calls for biscuits and biscuits you may have—fluffy golden brown. The baker stands before the fire and bakes by reflection. By moving it about, any degree of heat may be obtained. Too, it provides a handy place to keep food warm while more is being cooked. Folded, these ovens measure an inch thick and can be tucked into a waterproof canvas bag to pack with the folding grate.

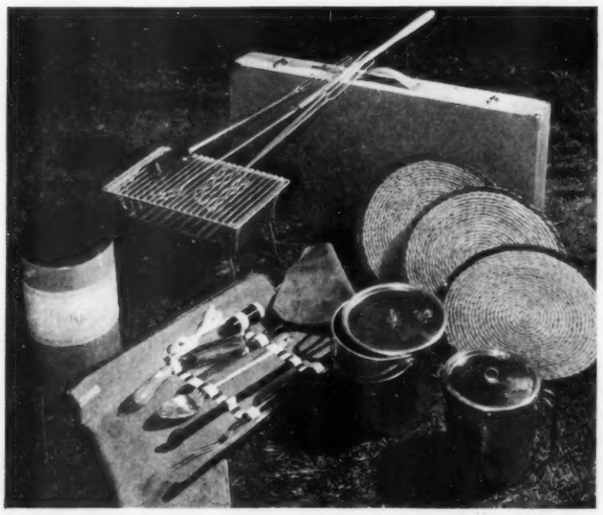
Dinner in the open is less a matter of chance if you choose a folding charcoal grill. With charcoal there is no smoke, no ashes, no waiting for a glowing heat. One of these obliging picnickers has just been developed with an open front, with a projecting hopper, a great advantage as it can be refueled without removing the utensils from the top grid.

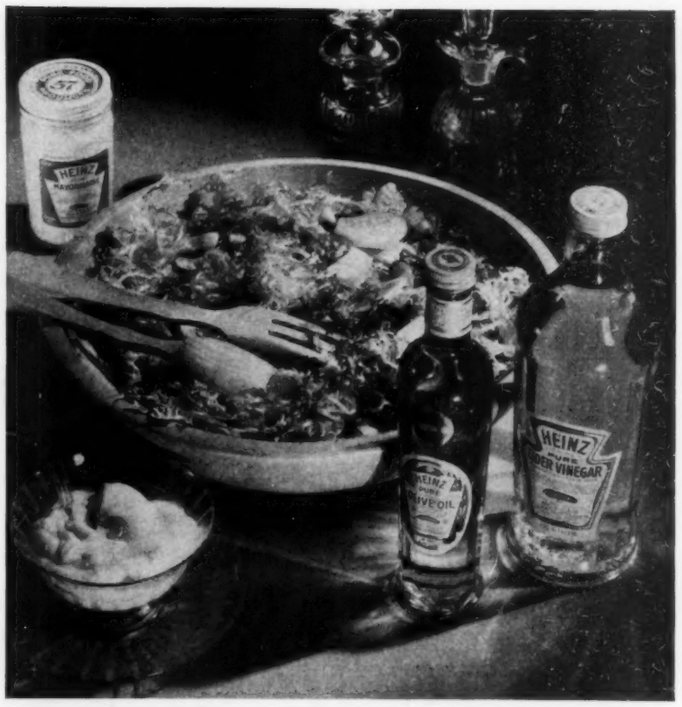
That old favorite, the charcoal bucket stove of cast aluminum, has appeared with improvements. It now has an adjustable whirling grill and will barbecue, bake or broil, all at once, if you please!

A waterproof box for matches is a lucky possession on a damp day. Even more security is contained in a package of concentrated fuel tablets. These produce a burning heat in spite of wind or

Anyone can afford the new metal picnic kit (upper left) (Hammacher and Schlemmer). Gasoline stove (Abercrombie and Fitch). The newest beverage sippers are of Cellophane, transparent and in rainbow shades (John Wanamaker). Handies, ten paper towels with a package of powered soap folded into each. Notice the new vacuum bottle carriers of a heavy canvas-like material (R. H. Macy)

Carrying case with table and four chairs all in one unit. That handsome coffee pot and cooking kettle are but part of a set of aluminum eating and cooking utensils made to pack one within the other. In the chef's kit is everything one needs to turn out a roadside meal. Charcoal grate easily refueled. (Abercrombie & Fitch). Reed mats (John Wanamaker). New light-to-carry beer cooler at left. Long reach twin broilers for open fire cooking (R. H. Macy)





Salad Magic Exposed!

Secrets of smart hostesses who serve those ravishing new salads are revealed in this 100-page book of daring recipes

Josephine Gibson

THINGS have happened in the art of saladry. Almost overnight a new technique has come, which creates in the salad course a memory to toy with.

The whole thing becomes simplicity itself on the pages of this newsy book of salad wizardry—the Heinz Salad Book. See what's in it. Thirty-six thrilling dressing recipes, created from *three* basic formulas—amazing *photo-recipes* which checkmate any chance of failure.

There are 97 breath-taking recipes for salads—confections that make ordinary salads seem downright old-fashioned. There are quick, easy ways to conjure tantalizing cocktail sauces, canapés, sandwiches and other smart-party novelties.

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Heinz vintage vinegars, because of their mellow, "blendy" nature, inject into dressings a "lift" that is lacking when ordinary vinegar is used. Reason: Heinz ages vinegar *in the wood* for months, a secret borrowed from the wine growers of France. Heinz imported olive oil is the pure oil of choice plump Spanish olives, pressed in Seville.

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AS SEEN BY HELEN HOKINSON

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weather. Canned heat may be carried in tube form to rush a flame to action. A new fire starter strikes its own light and burns wood, green or wet. Split the shell lengthwise, remove the filler and strike the igniter. For twenty minutes the fuel will burn like a candle, but fiercely hot.

If you don't want to be bothered with fires and frying, don't bother; you can still have hot food for your roadside meals. A portable electric cooker will serve an entire meal for a picnic crowd of five. Put the food in the cooker, plug it into the house current for an hour or two; then detach and pack the affair into the car where in fireless-cooker fashion, the meal continues to cook while you drive.

There are a dozen or more insulated food carriers and food jars which will keep food hot or cold for eight to ten hours and some of the better insulated ones as long as twenty-four to seventy-two hours. One handsome carrier accommodates an entire meal for two persons, keeping the food piping hot for eight hours. This has containers for meat, two vegetables, coffee, bread, and cake.

Hot or cold, it is all the same to a café jar. This has two food carriers; each 1½ quart, or these may be removed and the jar used as a single container.

Vacuum jugs retain cold for seventy-two hours and heat for twenty-four. You can get these from a two-gallon size down to a pint. A new model is built square to prevent rolling when laid on its side. The top cover is a Beetleware drinking cup nested with three smaller cups in rainbow shades. Leather carrying cases are convenient for toting these vacuum jars and bottles. Some cases take two bottles and one expands into a baby picnic kit. This holds one vacuum bottle, one food jar, and a nickel-plated sandwich box each in a hinged compartment to itself. A new carrier for a quart-size bottle is of heavy canvas rubberized inside and smartly trimmed in lacquered percale bindings. These are guaranteed not to pull out at the seams.

The streamlined insulated gallon jug for liquids, and its twin jug for food are the newest arrivals. The beverage jug has a collapsible top pouring spout. Off with the leakproof rubber cap, pull out the spout, and pour!

Metal refrigerators with insulated galvanized ice containers and steel carrying handle are made in different models to clamp to the running board of the car. With one icing, these dustproof air-tight boxes keep food in a perfect temperature range for twenty-four hours. While traveling, cover the ice box with a paper blanket. You can buy one anywhere made for the job. Other ice baskets of indestructible rattan and built tall to hold beverage bottles are made for one-day picnickers. Ice can be packed in to keep the basket cool ten hours.

New insulated beverage carriers are appearing in flocks. These will hold all the way from four bottles to eighteen. A highly insulated carrier which has behaved well under test retains a temperature of 42° F. and under for a period of fifteen hours. This is corrugated, both inside and out, which makes for strength. The inside can is galvanized and water-tight.

You who picnic basket-fashion will find everything needful for a complete meal service in one of the suitcase model kits. Handsome things, finished in waterproof linen, canvas, fabrikoid, and leather. All boast indestructible frames, waterproof linings with interior fittings planned to carry a feast. There are vacuum bottles, food jars, sandwich boxes, covered butter and mayonnaise jars, non-spill salt and pepper holders. Dishes are usually of Beetleware, sometimes of hard unchippable colored enamel. The stainless steel cutlery has composition handles in color to match the dishes and enameled vacuum jars. A kit with a variation in general style has a shelf table folded flat to one side which will open up to rest on short legs.

If you ache for picnic kit but can't afford a fitted case, buy one of those roomy splint baskets with permatex pockets and a hinged lid. Some come fitted, but it is more fun and cheaper to stock them yourself. Take a look around the paper counter; there is everything you need. A new metal basket with a tight-fitting lid offers two sandwich boxes and a complete paper service—package of plates, cups, forks, spoons, etc.

When you buy the paper plates —have a heart for father and the boys—don't get them too fanciful. Reserve the cunning little patterns for your bridge table friends. But there is a bold plaid plate the men won't mind and also one in a hunt design. Buy big plates that can bear a load of food and not go into a decline. There is a grill plate, for instance, with three food sections; it is deep, it is broad, it will bridge the knees. Each food is kept to itself. No running around allowed. Another sturdy number is shaped to fit a square metal lap tray—a tray light as light, and made to nest for packing. When it comes to coffee cups, buy those that hold a full cup and hold it without melting down in the hand.

Carry-cups in a half pint size with tight-fitting lids escort individual servings of salad or dessert, jelly, anything that, being loose, might leave tracks in the picnic basket. The new covers

have a lifter. No more prying up the tops. Heavy cardboard containers—quart and pint size—do noble duty by salad, puddings, liquids, anything you wish to pack. The lids are spillproof.

Cellophane bags in assorted sizes hold anything from a ham to a sandwich. Waxed paper sandwich bags are cheaper than those of Cellophane, but one using is all. Designed waxed paper cut into squares, 75 sheets in a package are nice for wrapping sandwiches or other tidbits. Need one mention those rolls with yards and yards of waxed paper and providing their own cutting edge? One for the picnic kit is folded double which reduces the box length by half.

Whatever else, take parchment paper. It is watertight, airtight, and greaseproof. Food wrapped in this may be placed in the lake or the brook to cool. In cooking, wrap the food in parchment paper and you save not only valuable juices but valuable fuel and space, for two and even three things may cook together in one pot.

Paper towels on a roller, perforated for tearing, wipe pots and pans as well as hands and faces. There are 150 towels to a roll, each 11 by 7½ inches. Thoroughly absorbent, these paper squares are handy for draining fried foods, especially breakfast bacon. Just out is a paper towel with a small paper of powdered soap folded in one end.

The napkins will have you in a daze. If you don't know your own mind, buy the heavy squares, in plain white or a plain color, that fit—100 of them—into one of those metal or cardboard napkin holders like those you see on restaurant tables. Pull out one at a time, as many as you need. It takes about three around to get through an outdoor meal.

Not new, but worth considering are the colored detachable handles made to hold paper spoons and forks. These handles wash and may be used a season through. Refills come in dozen lots for a trifle. Take a look at the bamboo knives, forks, and spoons. Twelve knife-forks (it's a two-in-one combination) sell for less than a quarter; the spoons cost a bit more. A box of colored toothpicks will save on forks for pick-up foods. A big box of glassips (500) for 60 cents deserve a picnic invitation. These are straws of Cellophane which come in natural and bright colors. Delightfully transparent and they refuse to melt down in hot liquids and even when bitten or bent, spring back into shape.

For honest-to-goodness camping, one doesn't pack food in a picnic kit—food bags serve as carriers, each food in a bag to itself. These bags bear acquaintance; made of a cotton cloth and paraffined, they are impervious to damp and dust. The largest size will pack twenty-five pounds of groceries; the smallest but a pound. In shape they are cylindrical, to fit one upon another in a 9-inch canvas duffel bag. Tight draw strings close the tops.

For dry foods, these bags may be used the season out without a washing, but they should be brushed and aired each trip. Sticky or oil foods like dates, cheese, or bacon prefer repose in bags of pantasote, grease resisting. In mid-summer weather the butter travels best in a friction top tin. Or take it in one of the new china-lined butter boxes of spun aluminum. A more expensive but perfect carrier is the half-pint vacuum butter jar.

Seasoned campers wouldn't be without those friction top cans in assorted sizes. They are bugproof, rustproof, and of a quality to withstand hard wear. Fine aluminum canisters with screw covers will oblige coffee, tea, and sugar.

Eating on the lap of Dame Nature is an over-rated job. Why fool ourselves? We know our joints are more at home on chairs. A fold-flat table is easy to carry by the small handle attached at one side. The legs fit flat into the top and the top is hinged, folding in the middle. Closed, it is flat as a pancake, the weight is twelve pounds. A low slatted table which stands about two feet high, rolls up for carrying, legs and frame together. Into the same pack go four stools with enameled legs and plaid or plain color rubberized canvas seats. Down on the beach you won't want a table that rears above the sprawling crowd. Cheer up, there is a low-down model, folding and regular in all respects except for its abbreviated legs. Not legs at all, just ankles; but they hold the table high enough to keep the sand out of sandwiches. A similar model, all cardboard, costs but 25 cents.

The aristocrat of the outdoor dining room is the one-unit set combining table and chairs. The top is of pressed wood with an imitation leather cover in red or green. Unlatch the case and the legs which are made in combination with four small benches; fasten into place with a patent catch, locking the braces. Folded, it carries like a suitcase.

For you and you, who have more of youth than worldly goods, don't bother over dining-room equipment. Settle down on the rolling green with pads of reed or oilcloth instead of chairs and a matching oilcloth square for a table. Tie on your paper napkins, fill up your plate with savory chowder, fill up your lungs with windwashed air—and your heart with a deep content.

Try ScotTowels for:

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If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and you will receive postage paid—
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1145 FIFTH AVENUE, 30-G NEW YORK, N. Y.

The Maine woods in your own back yard

[*Continued from page 131*]

House in the garden of Mr. A. K. Billstein at Great Neck, N. Y. Photo by R. A. Smith

living room. As the pines continued to grow and thicken this little nook gradually became the favorite spot for the family during warm weather. The entire plot is comfortably shaded by two towering elm trees and a good-sized maple.

It was a natural step then to add sleeping quarters to this outdoor equipment. Inspiration again came from THE AMERICAN HOME. After careful study of plans and suggestions on material, and consultations with a carpenter who has a natural bent for rustic handicraft, we constructed the little cabin shown in the photo on page 130—12′ x 14′, built of rough pine boards just out of the saw mill, stained cedar shingles, cedar corner posts with bark intact. All material was treated with a mixture of creosote and kerosene to weather and preserve it. Creosote was used on the shingles with the addition of some colors—greens and browns—thus making a variegated roof which blends perfectly with the setting.

A double-decker bunk to fit full-sized mattresses was built into one corner of the cabin, thus providing sleeping quarters for four. Hinged windows at head and side of bunks swing upward and out for any degree of "cool" required, affording protection, even when open, against rain. The other windows are casement type, swinging outward. All are protected by well-fitted copper screens, hinged to swing inward thus giving easy access to the sash. Water was piped in from a line in the garden. Electricity for light and cooking is furnished by a short line from the main house. Good-sized table and benches of pine provide ample dining quarters for eight. Small built-in sink, cupboards, and work counter provide compact kitchen facilities. Built-in smoking cabinet, portable radio, reading lamps, and a good assortment of books and magazines leave nothing to be desired for summer entertainment and comfort.

Garden house of Mr. Samuel Morris, Chestnut Hill, Pa. Photo by Hewitt

An inviting place for summer living. Photo by J. Horace McFarland Co.

Modern camping cabana

Lawrence E. Blair

IT NEED not cost much to build a summer cottage, and the structure, by following modernistic principles of design, may be as down-to-date as anything shown at the World's Fair. By borrowing ideas from kitchenette apartments, trailer coaches, and bathing-beach cabanas, a splendid, economical cottage may be built so as to yield ample free floor space even though the structure is smaller than most garages. Nor need one build it miles away. A few miles from home, in some grove or along some water course, one may enjoy outdoor living at little expense. Milk and produce may be purchased from a farmer, or if one is as fortunate as the writer was last summer, garden produce may be had for the taking, the farmer in this case having more spoiling in his garden than he could sell. In any case, living expenses will be light.

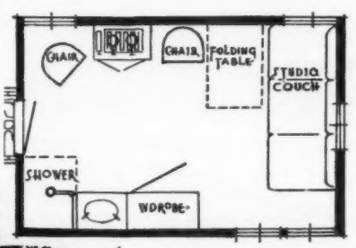
This cabana measures but eight by twelve feet yet it has facilities for cooking, bathing, sleeping, and all the floor space desired. The windows have wide modernistic panes and may be either casement or swing-out in type. Venetian blinds furnish shade without hindering summer breezes from blowing through the cabana. The real homecrafter will like to make these blinds for himself. Awnings may be substituted, if desired. Roller screens are recommended. Cooking is done on a two- or three-burner gasoline camp stove, located on a low cabinet. If set on casters, this cabinet may be wheeled to the foot of the bed out of the way. However, that space will be preferred by most campers for storing hand luggage. Cooking utensils are stored in the stove cabinet. A folding wall table is located in front of the studio couch. A folding camp table may be substituted and used for outdoor dining in pleasant weather. The studio couch serves as a seat in the daytime, cutting down the number of chairs needed. Double-deck bunks folding against the wall and folding camp chairs may be substituted. A writing or radio shelf may be attached to the wall at the foot of the bed, if desired.

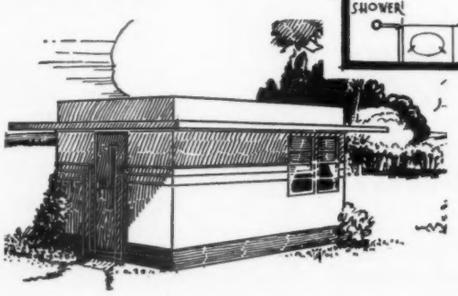
Bathing facilities are ingeniously provided by a shower nozzle erected above a flat rim sink sunk into the floor and concealed by a trapdoor. The shower curtains fold back against the wall when not in use. The wash bowl has a lid which lifts to form a drainboard for dishwashing. Hot water is heated on the stove and poured into a tank for the shower. Pressure feed may be supplied by a force pump if gravity feed seems too tame.

Three "I"-beams or double-web Stran steel channels form the foundation members. The sills, studs, and bridging are 2" x 2" white oak pieces, fastened by screws. The floor is of substantial plywood covered with linoleum. The floor and sills should be painted underneath. Diagonal cross-bridging is recommended at the corners of the walls. The exterior walls are of thick, hard-finished insulation panels and the interior walls of light prestwood panels. The joints are concealed by bead molding within and snap-on molding without. Extra strips of snap-on molding are added as decorative bands. Battens painted with aluminum paint are cheaper but these lack the modernistic zip which shiny, snap-on coach moldings give to the design. A knock-down cabana may be made by using pin hinges or wedge bolts at the wall corners, with metal drip and corner molding or other suitable weather protection at exposed joints.

Insulation board, covered with deck canvas and painted with aluminum paint to reflect the rays of the sun, forms the roof. Since the roof area is small, it is made practically flat, no more pitch being needed than is found on the roof of an automobile

[*Please turn to page 155*]





Drawings by the author

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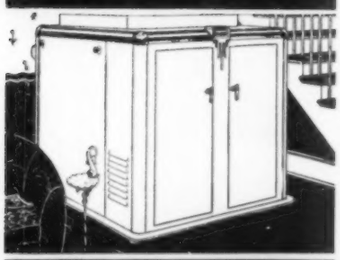

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Borrowed from Japan

[*Continued from page 109*]

through which may be seen, as if in a framed picture, some especially lovely bit of foliage, or a far-away blue hillside.

Let us return to the Japanese house and examine the color scheme. Except on a lacquer table, not a drop of paint, stain, varnish or other filling has been used. The woodwork, looking exactly as it did when it came from the cabinetmaker is warm, full of life; the veins, knots, and burls all offer pleasant variations in tint, texture, and pattern. Instead, therefore, of using the standard tongue-and-groove board and covering it with battleship gray paint or "rustic" stain which will effectively deaden any delicate, colorful decorative scheme, let us seek the beauty of natural finish wood. By using a little care in selecting boards which are beautifully marked, from among the pines, cypress, etc., at the lumber yard, and leaving them unhidden by anything but a coat of waterproof varnish, one may have a ceiling of exquisite harmony and delicate loveliness.

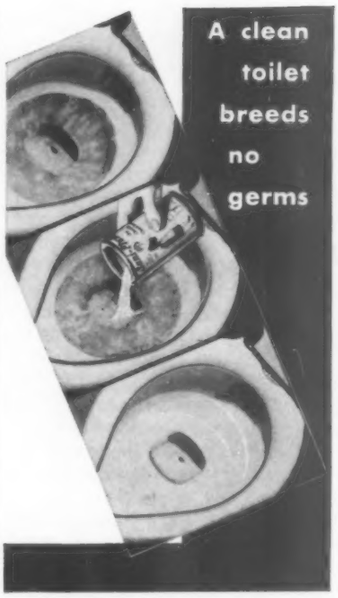
Ugly house walls or other surfaces facing the porch can be concealed by the same material or by a row of *shoji*. The ensemble is completed by a floor covering of thick grass matting squares in their natural color. Framed in this setting of delicate grays, tans, and browns, the brilliant gleam of colored glass, the gay patterns of peasant china, and the fresh beauty of flower centerpieces seem even more colorful by contrast.

Another interesting feature of the Japanese house is the extreme flexibility of the room-space. Rooms may be made large or small at will. Between the rooms are sliding doors; these are not the translucent *shoji*, but the thick, opaque *fusuma*. These may be pushed back or easily lifted out, making two rooms into one. In five minutes all the *fusuma* in the house can be removed, turning the entire house into one great pavilion open to the garden.

The advantages of such an arrangement in a summer or weekend house are obvious. In the daytime one has the entire area at his disposal as a huge living room, with the exception of such permanently walled rooms as kitchen and bath. At night, the roll-call of overnight guests decides how many bedrooms are needed, and presto! the *fusuma* transform the house into a series of bedrooms.

This principle of "wandering walls" makes for another pleasing possibility. The Japanese rests, dines, studies, or sleeps in any

[*Please turn to page 158*]



No AMOUNT of scrubbing and scouring can purify the hidden trap in a water-closet. Germs breed there. Odors become noticeable. This is a job for Sani-Flush. Just sprinkle a little Sani-Flush in the toilet bowl (directions on the can). Flush the toilet. Impurities are swept away. The porcelain gleams like new. Stains and incrustations vanish. Odors go.

Sani-Flush saves you all unpleasant scrubbing. Made especially to clean toilets. Cannot harm plumbing. *It is also effective for cleaning automobile radiators (directions on the can).* Sold by grocery, drug, and hardware stores—25 and 10 cent sizes. The Hygienic Products Company, Canton, Ohio.

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THE ALADDIN CO. BAY CITY, MICHIGAN PORTLAND, OREGON

Why not Sunroses?

M. W. Grant

IF YOU look in your plant catalogue somewhere between Helenium and Hemerocallis, you may find (though it's more likely you won't) some such item as this: "HELIANTHEMUM, mutabile vulgare. Rose-like flowers of various shades. Fine for the rockery." Thus can a tepidly laconic description in a flower catalogue conceal one of the most charming and fairy-like shrublets imaginable, with a delightful variation in form, habit, and usefulness, and a color range to rejoice the heart. Indeed, the common name of "sunrose" is much more descriptive of their loveliness; for the tiny flowers that daily smother the foliage in the spring blooming period and appear scatteringly throughout the rest of the year are like nothing so much as miniature single roses, golden-hearted, opening wide each morning to the sun, and furling shut or dropping their tissue petals in late afternoon when the sun goes down.

I had no notion, when I first set out to grow Sunroses, that the spindly little plants occasionally—not too often—offered by some nurseries, small barren-looking stems with perhaps one or two discouraged blossoms, would when placed in reasonably good, well-drained soil and given a fair amount of water, expand themselves into such satisfyingly compact mats of fresh dark green or silvery gray-green, or become such tumbling masses of pure color in the spring. To have a few of them was to want more; and presently I found that among Sunroses there was quite a variation in type and color. Some of them grow close to the ground in prostrate, semi-trailing form; some are more upright and shrubby, forming little bushes a foot or so high. There are sorts

Equally at home in rockery or border planting, Sunroses provide a mass of delightful color, yet demand little in return

with narrow, almost needle-like leaves of grayish greens, hoary with fine hairs; and others with somewhat broader leaves of a luxurious and shining dark green.

But their chief charm is in their loveliness of color in the main blooming period, early summer, although being evergreen they are at all times pleasant to look at. Sunroses may be had in a wide range of utterly delightful colors: pure white and cream; a sunshiny scale of yellows, from pale primrose to deep gold; unusual shades of apricot, bronze, brick, and henna; brilliant orange, copper, flame, and scarlet; rose shades from delicate wild-rose pink to brilliant crimson and wine-reds.

Mostly they are single; but there are a few double forms, those known to me a bright scarlet and a pure yellow. These, though they lack the grace and the contrasting gold centers of the single sorts, are tufted with alluring little rosettes which tend to hold their petals rather longer than the others.

If one sets out to collect Sunroses in earnest, he will want some of the named varieties, which in general have larger blossoms and more unusual colors than the unnamed ones. Those with which I am familiar are Rose Queen, a pale pink shading almost to white, with rather fuzzy light green leaves and a bushy habit of growth; Clara Middleton, a dark-leaved Indian yellow, deepening to bronze in the center; Sutton's Apricot, really more salmon than apricot; and Appeninum roseum, perhaps one of the loveliest of all, which spreads out in a beautiful prostrate mat of silver, lit with big blossoms of a most appealing soft salmon-rose.

Other named sorts and special strains will be found by searching them out in the catalogues of growers who specialize in rock plants. Sydney Mitchell, in his book, *From a Sunset Garden*, refers to a "Ben series, such as Ben Nevis, after Scotch mountains," which were developed by the late John Nicholls and can now be had from some dealers.

Cultivation is of the simplest; almost any soil seems to suit them, provided it is well drained and in a sunny location. Once they are established they can get along with surprisingly little water; in coastal California they will go through a rainless summer without a murmur. In colder climates Sunroses may need some winter protection; but with that, and good drainage they should be hardy enough. They can be trimmed back after flowering to any desired size and shape, and spreading from the one central stem they are never a nuisance.

Although it is desirable to let them stay undisturbed after planting, I have successfully moved them at almost all stages, even when they were two feet or more across and in full bloom. These latter were of course taken up with good balls of dirt around their roots, and were well watered until reëstablished; with those precautions taken, the obliging little shrubs went merrily ahead putting out their quota of blossoms as if nothing had happened.

J. Horace McFarland Co.

The usual method of multiplying one's stock of Sunroses is to grow them from cuttings, taken preferably from young, stocky unbloomed growth in late summer or fall; but it is also very easy,

[*Please turn to page 172*]

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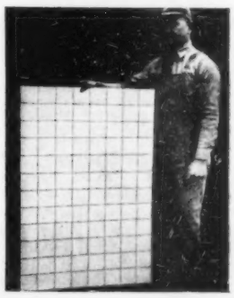
ON OLD HOUSES or new, thanks to Ruberoid, you can now banish house painting forever. A remarkable age-enduring Eternit Siding Shingle is now yours—made of Asbestos-Cement. The pleasing "wood" colors are an integral part of each shingle. They never require painting or staining.



The texture reproduces the charm of weathered cypress. There is no up-keep cost, for this siding is time- and termite-defying, rot-proof, and fire-proof. Over paint-starved or warped clapboards, or over cracked, peeling stucco, this siding offers another saving. The dead air space between the old and new side walls increases your insulation and reduces fuel costs.

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THE THIBAUT & WALKER CO.
46th Road Long Island City, N. Y.

MOP-IT-ON *The Varnish that Needs No Brush!*

The remodeling of Rural Hill

[*Continued from page 127*]

days. And the same is true of the windows where new brass Corbin fasteners replaced 1890-style cast iron catches. All hardware for this room cost only $9.40.

Also adding to the appearance of the windows and our comfort when we wish to sleep late, are new Columbia window shades. They are two-tone: white inside, to match the woodwork, dark green outside to match the blinds. The shades cost $1.40 per window—$2.80 for the room.

What price beauty in this room totaled $60.20 as follows:

Patching plaster where new chimney came through room	$ 8.00
Painting and papering including all materials and labor	29.00
New hardware for entrance and closet doors, also two window fasteners	9.40
Electrical outlets for lamps	8.00
Concealed telephone conduit	3.00
New window shades	2.80

All furnishings in the room were previous possessions with exception of the following improvements. The dressing table (an unpainted department store buy) was covered with dotted swiss and lace-like loop fringe at a total cost of $7.31. The chair, an old one, was recovered with slate-blue moiré at a cost of $4.60, including the deep fringe of white cotton.

The canopy bed is a work of art, as any woman who has ever attempted to cover such a bed will readily tell you. The canopy, skirt, and bedspread are made of dotted swiss, trimmed with white ball fringe. The cost, if made public to the prying eyes of husbands, might prevent your ever having such a bed—hence the secrecy.

The real master's bedroom—Our son-and-heir's bedroom is just as we found it except for paint, paper, and furniture. The only remodeling done in the room so far consists of plaster patching, $7; new Corbin hardware for entrance and closet doors, $8.60; two outlets for lamps and a wall switch, $9; and new Columbia window shades, $2.80.

Most patriotic is the color scheme of the room for which his mother is fully responsible, and which his father envies—red, white, and blue. The blue begins and ends with the walls which are papered with an Imperial pattern. The ground of the paper is a French or sky blue with an overall pattern of small white dots. Paper for the entire room cost only $5.40. The woodwork was painted dull white and the old floor black—all papering and painting, including materials, totaling $22.40.

BAKEOVENS or Bedrooms?

Would you like to escape the misery of long sleepless nights in "bake-oven" bedrooms this summer? Would you like to make your home cool and comfortable, upstairs and down, on even the hottest days?

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The cost is small and can be paid through the Gimco Finance Plan under the terms of the NHA.

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Tell your bird owner friends about this sensational offer. They'll thank you.!

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BIRD-E-RATION

The floor is covered with a red, red carpet, this color being repeated in the candlewick bedspread and also at the windows in both the rope tie-backs and the drum-designed valances. The valances are white in the center with a red border at top and bottom, the drum cord lacings also being red. The small scale furniture, which is pine of Early American design and finish, we counted among our previous possessions, therefore the total cost of doing over this room was limited to plaster, paint, hardware, paper, and shades, totaling $49.80.

Making the maid happy—The domestic problem decided the question of whether to do over the third "master" bedroom or not, this room being used as a maid's room temporarily until a service wing is added to the house, over the garage.

Considering how little it costs to make a maid's room attractive we now offer the evidence and experience that it pays. With paint and paper this room has been delivered from dirty, mustard-yellow walls and poison-green woodwork to stand as a shining example of what you can do with $39.55 as follows:

The woodwork was painted white. The old rough plastered walls were first lined, then papered with a cheerful Imperial Glencraft pattern—the design being dogwood on a turquoise-blue background. The paper cost only $3.75 for the room. All painting of woodwork and floor and paperhanging totaled $17. Electrical outlets for lamps, $6. New Corbin Colonial knobs and escutcheons for the closet and entrance doors $8.60. New window shades for the three windows, $4.20.

Prescription for run-down bathrooms—If your bathroom is very tired of life and all ready to die from the "shabbies" try paper and paint as a tonic. We did no more with ours and the cost of $2.70 for wallpaper, $8 for hanging it, and $8 for painting woodwork, floor and ceiling was certainly a good investment.

Only two remodeling changes were made in the bathroom in step one—one was re-locating the door, $8. Another was installing a 1500-watt electric outlet to accommodate an Erskine electric heater, $22.50, the latter necessary to meet the rigors of Connecticut winters when you are putting up with an old furnace. Incidentally, these heaters are wonders and cost us very little to run.

The paper in the bathroom is the same as used in the boy's bedroom. The woodwork is white and the floor is painted black. When new bathroom fixtures are installed this summer the floor will be covered with cadet blue Armstrong linoleum with a border-

stripe in white to give contrast.

Last but not least in making the bathroom an example of modernizing perfection was the replacement of the worn-out old toilet cover with a new Church white seat for the sum of $5.

Second floor to be—Space does not permit more than a reference to the development of the second floor in remodeling steps two and three. The accompanying plans show how a master bedroom and bath will be gained over the new living room when it is added to the present house.

Note also the large playroom and storage space which will be had over the garage wing when that is completed, two maids' rooms and bath to be below this playroom on the first floor just off the kitchen.

Attention should also be called to the relocation and addition of dormer windows in both old and new bedrooms as shown in plans for the final second floor.

Early California ranch houses enter the modern scene

[*Continued from page 122*]

unusual handling of walls, and particularly ceiling treatments, create the same harmonious feeling that the exterior of the house presents. Furniture on a small scale gives a feeling of spaciousness and height. Complete absence of fussy details in furnishings and accessories, a skillful blending of period furniture and modern accessories, all contribute in full measure to its charm.

In the home of Mr. and Mrs. Raymond Bowers, in Berkeley, the entrance is through the patio as in the other two houses. The courtyard with its gravel covering, and its edging of used tile around the flower border is just right for outdoor living. The front door at the end of the brick-paved corridor opens into the long living room with its knotty pine-paneled wall, its unusual fireplace, and its bay window filled with colored glass. A large braided rag rug covers the wide pine plank floor and the old-fashioned sofa and chairs fit in perfectly with the Colonial background of the room. In the dining room old-fashioned furniture also is used.

The kitchen is done in red and yellow, with a red painted floor, red and yellow calico curtains at the window and tile in a natural terra cotta shade around the sink.

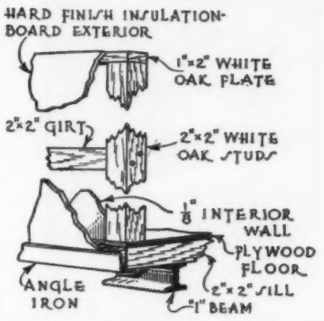
Two bedrooms and a studio and bath are found on the second floor. Delightful color schemes have been worked out by the owners as an effective background for the antique furniture which is used in both of the rooms.

Modern camping cabana

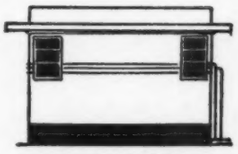
[*Continued from page 151*]

truck. By substituting Stran steel for the studs and joists and adding an awning and a ladder, the roof may be used as a lounging deck if desired.

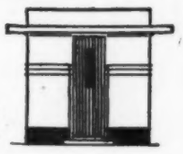
The wide overhanging cornice, the pipe or metal band entry railing, an orange-colored door with a tall slender glass pane and a good exterior color scheme will complete the modernistic architectural effect. Such a cabana as this need not follow large house design in either framing, layout, or architectural style. In appearance, compactness, and convenience, it should radiate the modern mood.



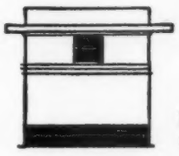
WALL CONSTRUCTION



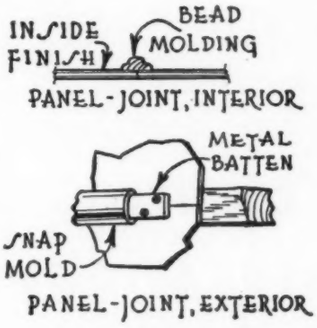
Left side elevation



Front elevation



Rear elevation



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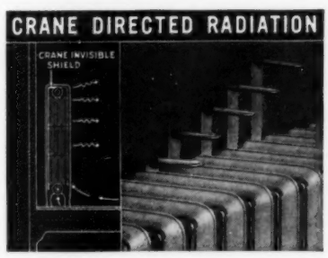

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CHOCOLATE—VANILLA

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My dear Kate,

WE HAD the most delightful drive in the country today and as usual, I marveled anew at our charming New England landscape. I wonder if one must be born here to love it as we do. We passed a love of an old rambling house, set in an apple orchard of gnarled trees, the grounds in spick and span order. At one side of the place was a field—a mass of daisies with crimson poppies nodding here and there amongst them. I can't tell you how gay and effective it was—a perfect background for that enchanting house. It is at such moments, when I see my own dreams realized by someone else, that I find it mighty difficult not to covet my neighbor's "ox or his ass"—although heaven only knows what I'd do with an ox or an ass, if I had them. A dog and a cat and a baby seem to keep me busy—not to mention a husband.

Jessie has sent Alec a large box of dry maple sugar and I wish that you might see the rapidity with which it is disappearing. We have used it on and in every conceivable food. It makes a delicious sweetening for an eggnog—our usual night cap—and Judy loves it on toast. I always serve it in my small willow ware bowl with a large, shell-shaped silver spoon that holds a liberal amount. For some reason maple sugar doesn't seem in its proper setting, served in a sugar bowl—unless it's a quaint one.

Alec has built me an outdoor cabinet that is a blessing. It's a three-cornered affair that fits into the ell of the house, out of sight of the road, but only a foot or two away from the faucet. It has two closed-in shelves, on which I store my bowls and vases; my pruning shears and a sharp knife are hung on the door and I can use the top for a working table. I arrange all of my bouquets out there and am saved the bother of cleaning up an untidy kitchen.

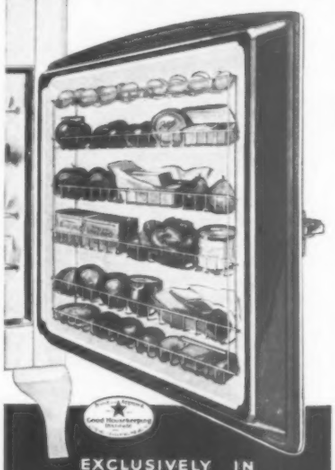
In spite of the fact that Alec and I are so financially limited in our amusements, we manage to have a grand time between ourselves. Alec gets real enjoyment out of his carpentering, a great deal of which he learned in his manual training courses at the summer camp he attended when he was a wee-small boy (if you can imagine that Alec was ever wee and small!). I think that in itself is ample reward for the investment his family made in giving him those two months of camp for several years. As for myself I am never bored if I have a bit of handwork to employ my spare moments. We had an unusually interesting cooking course at boarding school and although I didn't learn such a tremendous amount in the one-year course I took, I did become inspired with confidence and the desire to try it on my own when I was home. Remember the first pie I made? One side of the pastry a rich dark (too dark) brown with a butterscotch filling, resembling soup and decorated with daubs of flat and charred meringue! I think it took me at least two hours to prepare it! Mother taught me most of what little I know about sewing and I hope that I shall be able to instill into Judy the ability to get the best out of whatever the moment offers, even though it may at the time seem trivial.

I wish that I might see Tiny married. I know she will make a lovely bride and how I would adore to be going to the many parties with the old crowd!

Lovingly,

LIB.

This much more in a
SHELVADOR



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The young visitor

[*Continued from page 128*]

child who has always had competent servants: he was never rude, and he did not feel that he was too old to be governed. He told Irene good-bye, and left her a small gift. He'll always be welcome in the kitchen.

He was never a tattle-tale. If relations with the whole boy group were not always perfect, I never knew about it. When a wasp stung him he did not consider it a major injury, but laughed about it when his eye almost closed. I thought it unfortunate that a wasp had to select a visitor as its victim, but he very reasonably said that there were wasps at his home too, and it was not the first time he had been stung by one.

He left the day his visit was up, as his mother had told him. There is always something exciting about to happen for children, and we have had guests who stayed over for picnics or Court of Honor or swim meets, days after their original invitation. Of course there are exceptions, but as a rule a mother should never allow a child to stay past the time for which he was invited, nor should a child consider the fishing trips planned for the days ahead.

The letter Tom wrote us was not an English masterpiece, but it was his own expression of appreciation of a happy two weeks, and reached us a short time after he left. Ten years from now some of our other guests may be more attractive than Tom, but I doubt it. A boy who is adaptable at twelve will undoubtedly be agreeable when he is grown.

How does your kitchen work in the hot, old summertime?

[*Continued from page 137*]

Below it is a modern kitchen, done in shades of gray, black, and orange. The embossed linoleum floor is ivory, gray, and black. Ivory Linowall makes the wainscoting, while above it orange Linowall is marked off with horizontal strips of chromium. A Monel Metal sink and washable silver cloth curtains, an ivory, red and black gas range, and black, gray, and white cabinet tops of linoleum complete the color effect. Designed by Armstrong Cork Products Co.

To be in keeping with the rest of the house, the kitchen in the home of D. P. Dinwoodie, head of Electrical Housekeeping, Inc., Cleveland, Ohio, is pine paneled in the early American manner. It is shown at the bottom of page 135. Extra storage space is provided under stove and refrigerator by the removal of the legs, and cupboards and drawers are generously planned.

All the woodwork is pine finished in the pantry of Mrs. Chester Peck, at Lexington, Mass. (shown at top of page 136). Color is used in painted walls and print curtains, and among the conveniences to be noted are the very long drawer, for linen, and the outlets for electrical appliances. Below this on the same page is a remodeled kitchen of modern tendencies. It has walls of Carrara glass laid over the old walls. The lighting fixture, cabinet, and stove with Monel Metal tops are up-to-date equipment. Pittsburgh Plate Glass Co.

A group of windows over the kitchen sink, quite like a bay window such as you see at the top of page 137, is something not possible for every kitchen. But how pleasant it is, with crisp ruffled curtains, cupboards painted in two shades, and a clean sweep of counter working space. The walls are tiled, and there are two built-in bread or pastry boards. In the residence of Miss N. M. Cook, Los Angeles, Cal.

Mechanical devices are well planned in the kitchen in the center of page 137. It has concealed lighting over stove and sink, electric ventilator and clock, and outlets for electrical appliances. The tops of all units except the stove are of Monel Metal, and there is a work table on rollers that can be placed how and where you will. Designed by The Bossert Corp.

Red furniture adds a note of gaiety against the pine doors and cupboards in the Colonial kitchen of Mrs. Chester Peck, in Lexington, Mass. (See page 137, bottom illustration.) The paneled treatment is used around stove and sink as well as refrigerator. On the black and gray marbleized floor a hooked rug adds another touch of cheer.

Now you'll want some imagination and ingenuity in that new kitchen, as well as modern equipment. What about floor covering—have you settled on anything? Look at the new linoleums. See the plain colors, the lovely blues and yellows. Make up stripes and large blocks to fit your floor size. Make up your own inset designs. There is no stopping, once you've started designing your first floor—and it won't look like everybody else's either. And it will cost but little, if any, more than theirs.

Oil silk for curtains, the same sort that goes into raincoats, is available now by the yard. It is soft and durable and the colors are grand. You can also buy Cellophane and be assured that it will wash and stay sun fast. Plaid glazed chintzes are gay, and there's oilcloth in giddy polka dots. Or unbleached muslin or natural linen can be effectively played with. In THE AMERICAN HOME kitchen we sewed varying widths of striped dress linen to form a deep border—and, by all means, put your curtains on tapes. They'll iron flat and eliminate fussy, dirt-catching headings.

If you must keep some sun out, use chintz window shades, or Venetian blinds, of the less expensive sort, or oilcloth. But here we are planning curtains—and never a word about the walls!

These washable wall coverings you've been seeing—aren't they the sensible thing to put on such a battlefield as the kitchen walls? You may be very efficient and never burn, scorch, or smoke up a thing. You will probably have a fan—but even so, those kitchen walls will have to take a terrific beating, and we'd give washable walls some pretty serious attention. There are washable wallpapers, too, you know—and of course, a painted wall of high grade paint in a buttery yellow or white is pretty hard to beat.

A color scheme? Why not one literally stolen from the kitchen vegetables? It sounds "dizzy" but you will admit that vegetables do look mighty handsome piled up together. Tomato-red, lettuce-greens, carrot colors—why not?

A nook for your recipes, a small kitchen radio if possible, a comfortable chair and not just a hard, backless stool, and a mirror for the thousands of times when the bell will ring and you'll have no time to run upstairs and powder. Little things—but this kitchen is to be modern, remember—and that means comfort!

SHE USED TO BE A DOUBTER!

. . . UNTIL HER SISTER PERSUADED HER TO TRY THIS QUICK, EASY WAY TO MAKE BETTER JAMS AND JELLIES!

Mrs. Baker had always used the old, "long-boil" method, so she didn't believe jelly-making *could* be easy. But finally she agreed to try the "short-boil" way, with Certo. (Notice easy way of squeezing juice from jelly bag with a potato masher!)

Following the easy Certo recipe, she just brought her fruit juice and sugar to a boil . . . added Certo . . . brought to a boil again, and *boiled hard* exactly ½ *minute*. Presto! The jelly was all done in *less than 15 minutes* after her juice was prepared!

Then came another surprise! Mrs. Baker found that from *only 4 cups of juice* she got 11 glasses . . . about four more than by the "long-boil" way! Due to the short boil no juice boiled away. That's why she got half again more glasses!

And with Certo, *any* fruit (even strawberries and pineapple) makes perfect jelly or jam! No need to worry about failures. The flavor is much finer, too. Short boiling retains all the flavor of the fresh fruit, and there is no "boiled-down" taste.

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One day fill a brightly woven Mexican basket with bananas, oranges, and grapes. Put your wooden salad bowl in the center of the table and fill it with vegetables, beans, eggplant, Brussels sprouts, and maybe a pepper for accent. In summer, a fat pottery jug filled with simple garden flowers—for who has a better right to garden beauty than the woman who planted it? And a copper kettle that whistles—the homiest thing a kitchen can boast.

Gleaming pots hung on the wall in neat rows. A red and white polka dot tray. Inside of cupboard painted brightly. High color on your oilcloth, red geraniums at the window. Some little pots of herbs growing on the sill. Plaids, or clusters of cherries on your canisters. Brass candlesticks with red candles are grand. Let your vegetable bin be built in—but if you can't manage it, let it be either bright red, green or some gay color. Be sure that you have some squat casseroles around. Moulds in the shape of fish are amusing on the wall—if you go provincial. If your wall is plaster, you can have funny little tiles set in. You might start now to make a collection of menus from interesting and well-known restaurants and hotels. Frame them all together, helter skelter, and hang them on your biggest wall space.

Well, those are just a few of the things to turn that hotbox into the most interesting room in your house—and by all odds, the most comfortable. But the equipment is first, last, and always—if you are to have a modern workshop for what the family undoubtedly considers your most important job—preparing their meals. And if they put so high a premium on the results, surely it is not being selfish to demand the wherewithal to produce it, at a minimum call on your energy—and disposition.

Borrowed from Japan

[*Continued from page 152*]

part of the house. This side is most popular when the iris is in bloom near by; that side when the wisteria hangs full-blown over the edge of the roof. Thus the week-end house living room might follow the seasons around the house, or the bedrooms the course of the sun through the year.

So much for the summer adaptation. Let it not be imagined, however, that the Japanese idea is impractical in town house or apartment. The bedroom illustration shows what can be done in the way of apartment stretching when Cousin Carrie makes an unexpected visit, or if Madame decides that, although there is not an extra room available, she must have a dressing room adjoining her bedroom.

Any large bedroom may, in a few moments, be transformed into two smaller bedrooms, or a dressing room, with full privacy be partitioned from one side of it. No elaborate construction is necessary, no tearing down of walls with its attendant dirt, noise, and confusion. In fact, the ceiling and floor grooves can be made so inconspicuous that the appearance of the room is unchanged, yet, after the *fusuma* are fitted in place they give complete privacy. Where light is important some or all of the *fusuma* may have rice paper panels, which while translucent are not transparent. Otherwise they can be of grass matting, which will give complete visual privacy and also deaden sound.

The passion of the Japanese for simplicity in architecture, their dependence upon line and mass, rather than upon a welter of unrelated furniture, bric-a-brac, curtains, and wall decorations, has been characteristic of them since history began. Long before the Western World had emancipated itself from the barbarity of "Turkish corners," statues with clocks in their stomachs, rope portières, and kindred horrors, the Japanese of all classes took as a matter of course the principles of modern design which our designers are so painfully teaching us in the nineteen-thirties.

One Japanese principle of decoration agrees so thoroughly with our Western ideas of modern interiors that it can be adopted without reservation—it is their national characteristic of keeping their rooms uncluttered with unrelated objects. There may be plenty of pictures, vases, objects of art, etc., in the house, but they are kept in closets until needed.

The house is so well equipped with cupboards, cabinets, lockers, and closets, unsuspected because they are of the built-in variety, that everything superfluous can be stored in them, easily accessible, but leaving the room clear. The cultured Japanese prefers to enjoy his possessions in a more esthetically satisfying way than by crowding. In one wall of his living room is a shallow alcove with a floor raised a few inches above the room level. This niche is called the *tokonoma* and it is devoted to the display of the current art object, painting, or statue which the master elects to enjoy. In this respected spot the few treasures are placed, enjoyed for a day, a week, or a month, then superseded by something fresh and appropriate.

Sometimes the picture represents cherry blossoms, because it is the season of cherry blossoms; in winter there will be a painting

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of snow-covered pines. If the master goes fishing, an aquatic picture may be used. Each festival or day of peculiar interest to the family will be symbolized in the *tokonoma*, and the vase which stands beside it as well as the flowers in the vase will change to suit the changing seasons.

What could be more effective in one of our own modern American rooms than a Westernized *tokonoma* as shown in the illustration of the modern living room, built into one wall, and with a carefully planned indirect lighting scheme. Here the full blazing beauty of a single Gauguin could, unhampered by a single discordant note, express its full measure of beauty, or a mellow carved wood figure make its lines and curves really understood. How easy it would be to interpret the owner's tastes and interests; the lover of the sea might use a fine ship model as a central figure, a garden addict would doubtless have a flower painting; the traveler, an illuminated map.

Menu terms

Béchamel—White sauce made with milk or cream, flour, butter, onions, carrots, leeks, celery, lean ham.

Bel Paese—Soft cow's-milk cheese from Italy.

Beurre, Noir—Brown sauce made from butter, vinegar, lemon juice, parsley, salt, and pepper.

Biscuit Tortoni — Vanilla ice cream with crushed macaroons added.

Bloaters — Half dried smoked salted herrings.

Bouillon—Broth.

Bratwurst—German sausage.

Brie — Soft, flavorful French cheese.

Brisket—Forequarter of beef, below and just in back of foreleg.

Brochette—Meat broiled on and served on a skewer.

Brown Sauce—Fat allowed to brown before adding flour, which is in turn allowed to brown before adding liquid.

Café au Lait—Coffee with hot milk.

Café Noir—Black coffee.

Camembert—Soft, full flavored cheese.

Carte du Jour—Bill of fare for the day.

Caviar—Eggs of sturgeon salted and pressed.

Charlotte Russe—Thin sponge cake or split lady fingers filled with sweetened whipped cream.

Cheddar Cheese—Hard, smooth, yellow American cheese.

Compote—Stewed fruit.

Confiture—Jam.

Consommé—Clear broth.

Cottage Fried Potatoes—Sliced or diced raw potatoes, seasoned and fried brown.

Croûtons—Small pieces of fried bread used in soups.

Cuisine—Art of cookery, kitchen.

Delmonico Potatoes—Cooked potatoes, sliced and baked in baking dish with white sauce and bread crumbs.

Demi Tasse—A small cup of coffee.

Dutch Potatoes — Baked with frankfurter placed in a tunnel cut lengthwise in the potato.

Duchesse Potatoes—Mashed with eggs and squeezed through pastry tube.

Entré—An intermediate course, but generally refers to the main dish.

Filet—May be tenderloin of beef, mutton, veal or pork without the bone. Boned fish are also called filets.

Filet Mignon—Tenderloin of beef.

Fines Herbs—White and brown sauce. White wine, parsley, or gravy with herbs, parsley, etc.

Finnan Haddie—Haddock.

Flank—Hindquarters of beef, below sirloin.

Foie-Gras—Fatted goose liver.

Fondue—Melted to consistency of oil. Cheese dish.

Forcemeat—Chopped meats and seasoning, used for stuffing.

Franconia Potatoes—Raw potatoes, peeled and baked brown with roast.

Frijoles—Mexican beans cooked with oil, tomatoes, chili sauce and seasoning.

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¼ cup vinegar or lemon juice
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1 egg yolk
½ teaspoon salt
Few grains cayenne
1 teaspoon dry mustard

Place ingredients in mixing bowl. Beat with rotary egg beater until mixture thickens. If thicker consistency is desired, place in refrigerator to chill before serving. Makes 1¼ cups.

• It used to take a half hour's beating and praying to make such mayonnaise! Now, even a man can stir it together. And is it *good!*

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Garden facts and fancies

Leonard Barron

SODUS is a new purple raspberry that has been finally selected from the multitude of seedlings growing in the New York State Experiment Station at Geneva. Breeding and developing new fruits to fit the needs is, of necessity, a long-drawn-out process and the work being done at Geneva, N. Y., has already borne good results and from now on we may well expect a succession of worthwhile novelty introductions.

The Sodus purple raspberry is described as having large, firm, and attractive looking berries superior to Columbian of which, however, the quality of the fruit is somewhat inferior but yet is still good. The berries do not crumble as do those of Columbian.

Sodus has been selected for plant vigor, resistance to cold, and resistance to mosaic disease. The plants went through the winter of 1933-34 without any injury although the quite popular varieties, Columbian and June, were injured.

If Sodus proves satisfactory after wider tests in berry-producing areas and if it should eventually replace Columbian, the control of mosaic will be greatly simplified in those areas. The future will tell.

More Books of Interest

THERE has always been an urge to make record books or notebooks, or whatever you may like to call them, in which there is a keyed chart composed of record forms which the individual is supposed to complete by making his individual comments as to the character, growth, habit, season, height, soil, etc., of the plants of the garden. Many of these things are extremely ingenious and all of them are in their very nature of their being extremely useful to the people who make them for themselves. It is hard indeed to devise a universal record book that will meet a universal need. Two people do not often want the same kind of information recorded. *The Practical Garden Notebook* by Edna Bean (published by the author) is based on a set of indexed filing cards that could be used in the ordinary office letter file and supplemented by individual record sheets for individual plants. With this start classification can be carried on as far as the individual desires. One drawback to the present collection from the filing point of view is that the index label is printed the wrong way round, so you have to be something of a contortionist to use it. It is built on the loose-leaf scheme and can be extended and reduced as necessary.

Homer D. House is the State Botanist of New York. Under his supervision, two volumes of *Wild Flowers of the State of New York* were published as a state document some little time back. With some of the plates of that document as a base, and some additions by some of our best nature photographers, such as E. H. Lincoln, Dr. House has gathered together portraits of some of the most characteristic flowers of the Northeastern United States and presented them largely in full natural color. It is, frankly, a popular botany, sumptuously illustrated. If you want to know your wildflowers correctly and yet not too critically *Wild Flowers* will surely be interesting. Three hundred and sixty-four actual color photographs and many of the photographs are indeed superb.

The field botanist who would make a better acquaintance with the really somewhat little known flowers and the Gulf states section will find in *Wild Flowers of Louisiana*, by Caroline Dormon (Doubleday, Doran), a stimulating and highly educational volume. Miss Dormon has a well-earned reputation for the naturalness and veracity of her color drawings of the wildflowers of the South, and a specimen of her work formed the color plate of the Louisiana Iris in THE AMERICAN HOME for May, 1934. This present volume picks out 350 of the herbaceous wildflowers of Louisiana and the Gulf coast region and the text is supplied by the artist. Miss Dormon knows her wildflowers and knows her chosen coast territory intimately. *Wildflowers of Louisiana* is a unique volume for the nature student. There is also a useful supplement of arrangement by a color index. A handy book for the flower student of the South.

Poison Ivy Poisoning

DON'T always blame the Poison Ivy for the characteristic trouble of Ivy poisoning. It appears there are several other plants that may be liable and whose villainy is lightly suspected and, by the way, this may explain to some readers what they consider hypo-sensitiveness to Poison Ivy poisoning without actual contact with the Poison Ivy. It may be another plant altogether. This is explained by Fred A. Barclay, Missouri Botanical Garden.

Common offenders around St. Louis, for instance, are Sneezeweed, Bermuda grass, Ragweed, Lady-slipper. The culpability of several Primulas is well recognized but that the Daffodils and Narcissus, Radishes, and Turnips may also be liable, will come as a shock.

The proper name for Ivy Poisoning is Contact Dermatitis which means simply it is a skin irritation of contact with Poison Ivy and Poison Sumac. The Oriental lacquer that is on some Japanese ornamental boxes and ornaments is sometimes the cause of irritation but then the lacquer is made from a plant closely related to Poison Ivy. Mah Jong players used to suffer somewhat from that. Then, several of the Spurges are troublesome.

So, there you are. The common term "Poison Ivy Poisoning" may hide the villainy of a number of plants that we ordinarily grow and don't suspect in the least.

The American Peony Society Meeting

THE American Peony Society, after an absence of several years, came East again for its annual meeting and exhibition which was held in conjunction with the Massachusetts Horticultural Society in Horticultural Hall, Boston, June 20 and 21. Early history of the Peony in America has vigorous roots in Massachusetts and the association of the plant and the meeting place is very proper.

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To "American Home" readers we will ship 10 vigorous, healthy plants of Iris in enchanting colors of yellow, pink, lavender, blue, white and bronze. Reg. value $2.50—only $1.00.
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2 each—red, blue, pink, yellow, purple and 1 white. Also 2 red and 2 yellow Pumilas and 1 violet-scented Pogocyclus. All different. Large blooming-size rhizomes. Postpaid $2.
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Iris—how to use it in the average garden

[*Continued from page 118*]

In making use of any of these color suggestions it must be borne in mind that the varieties here mentioned are not offered as a selection of the best Irises, although all are good. These paragraphs are designed rather to assist the average gardener in selecting certain Iris varieties to secure certain desired effects of harmony and of contrast. For, after all, the garden effect of an Iris, as in the case of any other flower, depends as much upon its setting as upon its own charm.

And now a final word as to Iris culture. Your Irises should have a well-drained location—the German Iris is not a moisture-loving plant. They like sun; the more sun, the more bloom. The ideal time to plant is now—right after the blooming season. Dig a shallow hole and fill with water. Spread the rootlets out and pack the earth firmly over them. Barely cover the main rhizome—it will eventually work to the surface so its top will remain exposed. Next winter mulch with straw, marsh hay, or other clean litter. Do not use manure or leaves. In succeeding winters no protection will be needed. Feed in spring with a complete plant food, and remember this type of Iris likes lime.

Succulents for easy house plants

[*Continued from page 124*]

tendency to consider all these fleshy, odd-looking plants as forms of Cactus. But the terms Cactus and Succulent are not identical. It is not always easy for the untrained observer to determine the differences between the groups from general growing appearance. And of a truth all Cactus (except a very few that just emphasize the generalization) are Succulents. But all Succulents are not Cactus.

Cactus is a botanical group but the Succulents are to be found in a large number of widely separated plant groups. Many of them are of the Lily family. There are diverse forms too, some are leaf Succulents while others are stem Succulents. The name itself is self explanatory—meaning merely juicy or fleshy.

Most Succulents grow like other ordinary plants with their roots in the soil, but there are some that are ephiphytis, that is, they grow on other plants—on, not in.

While the Crassula family, which is the subject of the present article, is practically made of

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SPECIAL "2 FOR 1" INTRODUCTORY OFFER

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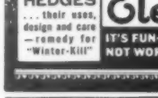

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"Gardening for the Small Place"

by Leonard Barron

(No. 1 of Doubleday Garden Handbooks, Doubleday, Doran & Co., Inc., 1935)

THIS is a very practical book for the beginning gardener who has the will but not the method in which to start his garden. As it is a small book, the methods are arrived at without the loss of time in wading through reams of pages on all kinds of garden advice which does not apply in the particular case of the amateur. First, it is advised that you plan the development of your plot before you consider what to put in it. The public area, the service area, and the private area, should be laid out with due emphasis on the vistas in each case. Second, you must plan your budget setting aside a sufficient amount for the food which is so essential for the success of the garden. This is an important point, for neither humans, animals, nor plant life can live without food. Many people do not realize that unless food for the plants is put into the ground, there is no way for them to obtain proper nourishment. Third, plan the garden for a period of time, say five years, and then you will not be overpowered with the work of one year, and again the garden will have time to grow. For example, if shrubs are planted too close together without allowing for growth, eventually they will have to be transplanted, but if you bear in mind that in time they will spread out, and place them accordingly, there will be no trouble in years to come. In this book, methods of planting and transplanting are gone into with the right way shown, and if you follow this lead, you will find that you can accomplish wonders. It is never wise to jump into garden-making with just the idea of getting the work done. Then also, an early start should be made, for otherwise one never catches up. Last, the type of plants, flowers, shrubs, vegetables, and the location of each must be thought out carefully. Hot-weather gardening, lawn care, cultivation, planting for the fall, indoor starting of seeds, plants, and bulbs are taken up and so simply explained that any one can have an interesting garden as a result.—B. H.

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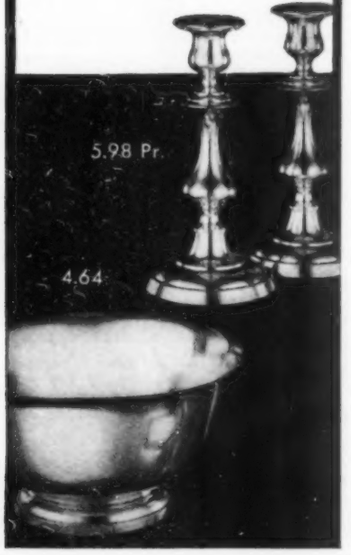

"C" stands for Cellophane

Albert M. Leach

IF WE were to list alphabetically the outstanding decorative developments of the year, we should most certainly put down Cellophane for the letter C. For we don't know of any other fashion in home furnishings that is quite so new and exciting as the use of this man-made material, originally designed for the packaging of cigars, cigarettes, foodstuffs, shirts, and other commodities.

Little did we think a few seasons ago that this essentially commercial "cellulose film" (that's the trade name for it) would one day be hanging at our windows, covering our furniture, gracing our dining tables, and even appearing in our rugs and lamp shades. But that is exactly what has happened, and with the most gratifying results—particularly now when we are all thinking about hot-weather furnishings that are cooling to the eye. Yes, Cellophane is an excellent antidote for summer heat. Its sparkle and its icy sheen can do much to make your surroundings look cooler than they really are.

Let's look more closely at the types of furnishings in which Cellophane has been used. Most extensive is the fabric field. Cellophane, by now, has been used for practically every kind of material, from sheer gauzes and nets to heavy velvet and rep strong enough for furniture upholstery. In most cases, the tiny strips of Cellophane which are used in weaving these fabrics, are combined with cotton or rayon yarn. This keeps the strands from slipping and also adds to the textural interest. The color range is practically limitless. You can get Cellophane materials in just about any color you want. And now, for the first time, there's a stunning new printed Cellophane, with a bold Spanish design.

Cellophane trimmings have been made, too, to trim your draperies, curtains, or bedspreads. There are thick loop fringes, amusing tassel fringes, braids and ropes, as decorative and smart as possible. These Cellophane trimmings, by the way, can be very effectively used on ordinary chintz, cretonne or other staple decorative fabrics. They add a decided novelty touch.

Before we go any further into the decorative developments, a word about a practical phase of Cellophane furnishings. Many of you may wonder whether these Cellophane materials are inflammable. Let us assure you right now that they will burn no more readily than will a chintz or a cotton fringe. There is a vast difference between the highly inflammable celluloid and this slow burning Cellophane. So much for the practical side of it!

The beauty of lamp shades has been materially increased by the advent of Cellophane and cellulose products in the decorative field. Perhaps you already know about "Clair de lune," that translucent cellulose sheeting which makes such handsome shades and gives such a clear mellow light. This has become enormously popular during the last few months. There is a great variety of treatments possible. It can be etched, pleated, scored, or tinted. "Clair de lune" is especially appropriate for use on modern lamps because of its great simplicity. However, it can be just as suitably used on classic alabaster or porcelain.

Cellophane fabrics stretched over parchment or "Clair de lune" are another interesting version in the lamp shade field. Here there is novelty interest—the type of shade that will do much to pep up that old lamp.

Cellophane table mats and runner sets make a perfect setting for a summer luncheon. Used on a bare table, they will create about as cool an effect as you could possibly achieve. There are a number

[*Please turn to page 166*]

New and gay as can be are these place mats of crystal Cellophane with ribs and tassels of brightly colored cotton. Ideal for an informal summer luncheon. (Clem Hall)

Don't these Cellophane mats and runners make an attractive and cool looking table? They can be had in either crystal or in various colors. (Mrs. Edward Prince Goldman)

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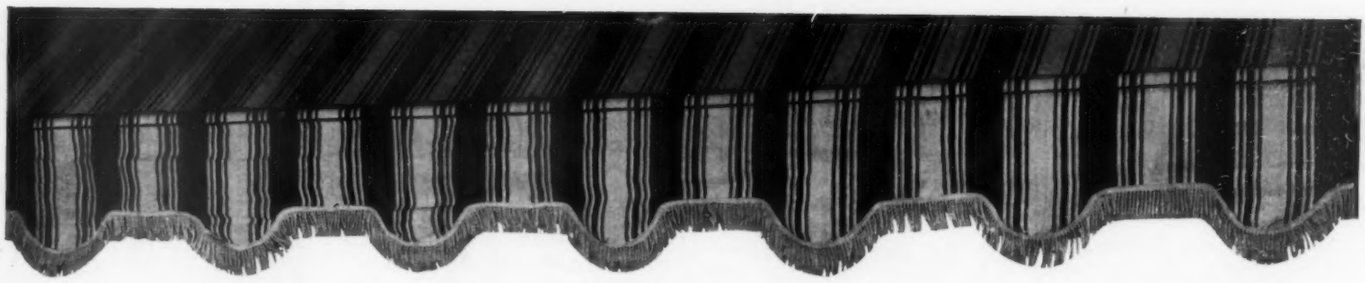
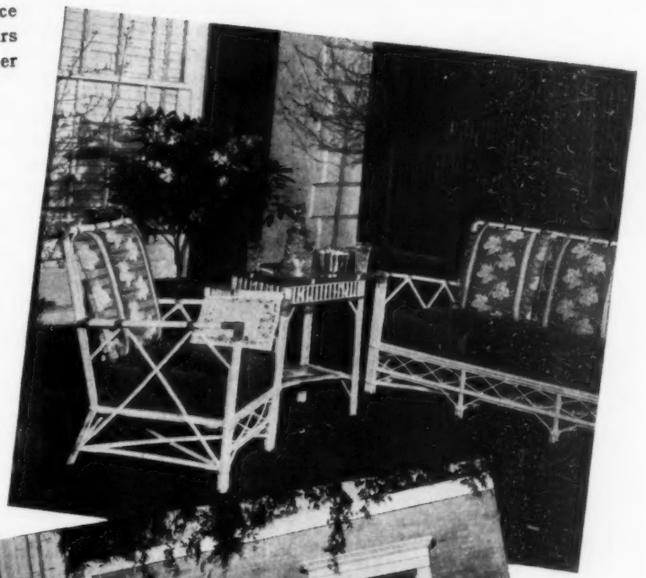


LOCAL NEWS JULY

W. & J. Sloane have a delightfully arranged terrace in front of their model home, complete with arm chairs and tables and comfortable big davenports for summer



OUR living rooms have moved out of doors—onto the porch or the terrace or the lawn. Not literally, of course. It might be better to say our living has done the moving. For porch and terrace are furnished and decorated in their own particular way, a way planned just for summer, for rest and recreation, lounging, refreshment. There has come to be a fine art of decorating for this out-of-door living. Not expensive, necessarily, but well defined. We may choose from a wide variety of furniture—natural or painted reed, painted iron, glistening metal, painted wood, among others; in "natural" color or the white that is so very much in fashion right now; with colorful cushions in waterproof materials; we are bound to have gay parasols or protecting awnings; and plenty of small tables for cigarettes and magazines and cool refreshments; and probably we shall add pots or hanging brackets for plants of growing ivy or geraniums or whatever fits best into the color scheme. The prescription for summertime is a varied one. Take your choice!

Wanamaker invite you with yacht chairs, parasol-equipped metal tables, nests of white iron tables, and little iron chairs. At the right

In the corner, below, B. Altman & Co. suggest white reed brightly bound and cushioned in red or blue, under a gaily striped parasol

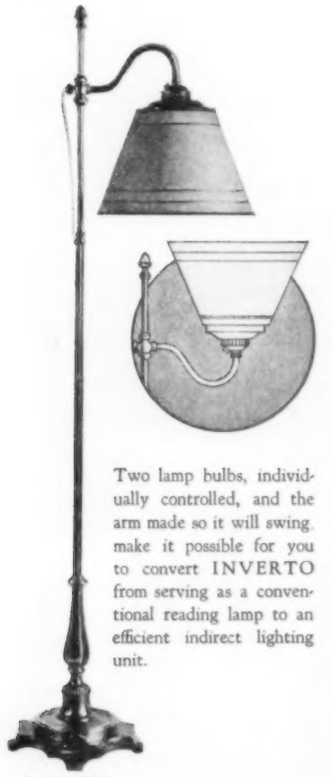
"Banister" chairs in wood and canvas, and a metal table with starry parasol, are part of Bloomingdale's fascinating contribution to the summer scene. Illustrated above

Reed chairs that are as good looking from the back as from their cushioned fronts, a checkered grass rug, and a sturdy table, all under a protecting awning, are prescribed by Bloomingdale's. Shown to the right

Banish Lighting *worries with an* INVERTO

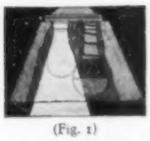
Don't let inadequate lighting spoil an evening of bridge, nor any other occasion where good lighting is essential.

Add an INVERTO to your living-room lighting equipment. Then you can provide instantly additional as well as satisfactory illumination when desired.



Two lamp bulbs, individually controlled, and the arm made so it will swing, make it possible for you to convert INVERTO from serving as a conventional reading lamp to an efficient indirect lighting unit.

Patented U.S.A. and Canada



(Fig. 1)

(Fig. 2)

When the shade is in conventional position for reading (Fig. 1), only the small lamp bulb, which may be either 40 or 60 watts, can be lighted. This lamp is controlled by a button switch on the outside of the fitting holding the shade.

The larger 150-watt lamp bulb will light only when shade is inverted as in Fig. 2. The lighting of this lamp is controlled automatically, as the shade is inverted, by a switch concealed in the fitting supporting the shade. The small lamp, however, may be kept lighted or not as desired when shade is inverted as in Fig. 2.

CASSIDY COMPANY
INCORPORATED
Designers and Manufacturers of FINE LIGHTING FIXTURES AND LAMPS SINCE 1867
Showrooms, 101 Park Ave. at 40th St. New York, N. Y.

"C" stands for Cellophane

[*Continued from page 164*]

of styles of these woven Cellophane table sets on the market, in a wide variety of color and design. And they are quite moderately priced, considering their novelty and effectiveness.

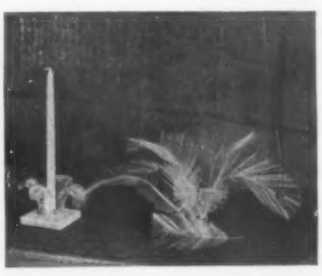
Then, too, there are the smart little printed Cellophane doilies, which give the effect of a real lace doily, the Cellophane not showing at all. Here is an optical illusion, indeed, and a very economical one! These doilies are so inexpensive that a package of twenty-four costs little more than the laundering of six real ones would.

Even the rug industry has felt the magic touch of Cellophane. Some of the season's newest summer rugs combine strands of tightly twisted Cellophane with fibre or straw to create unusually smart and unique effects. These are carried out in plaids, stripes and floral designs, the glint of the Cellophane adding to the appearance of the rugs. As far as their practicability goes, these rugs are woven so that the fibre or straw gets the hard wear and the imbedded Cellophane is protected.

In the field of decorative accessories, cellulose material has been cleverly used for distinctive artificial flowers, quite stylized in design and very effective. These flowers are especially suitable for a modern table setting, although we have seen them successfully and most attractively used as a centerpiece on a table set with English china and cut crystal.

More practical in purpose are Cellophane closet accessories—garment bags, shoulder covers, shoe bags and even matching shelving. In this type of article, the plain Cellophane is generally laminated (that is, cemented) to chintz, heavy scrim or tarlatan, making a gay but durable cover. Another practical new Cellophane accessory is a cover for extra dinner and salad plates. In a range of sizes to fit half-dozen piles of all the various types of plates, these covers offer an attractive, easy solution to keeping the "special occasion" china clean.

How much farther these cellulose products will go in the home-furnishings field no one can predict. In a very short time, they have entered practically every branch of the industry, and it only remains for the ingenuity of the manufacturers to carry them still further in the domestic field.



Sparkling plumes made of tiny strips of clear or frosted "Clair de Lune" would make a distinctive table decoration, indeed. (Mollie Boynton Inc.)

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Knit Cellophane is the material of which the draperies and dressing table skirt in this delightful dressing room are made. Note how well it drapes and what a lovely texture it has. (Joseph Brandt & Bro.)

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Compiled by the Editorial staff of The American Home, these booklets offer to you complete, authoritative, and practical information on the subjects treated.

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Right from our own kitchen

Since The American Home Kitchen has been open to our readers, we have had over 1,500 visitors. Our friends have come from everywhere: Colorado, Ohio, North Carolina, Wisconsin, Illinois, California, Florida, Texas, Massachusetts, New Jersey, Pennsylvania, Connecticut, Alabama, Vermont, Washington, D. C., Rhode Island, Minnesota, Michigan, Maryland, Missouri, and of course, New York. Also from London, England, Bermuda, Hongkong, Sydney, Sweden, Paris, Montreal, Quebec, and Toronto. Won't you pay us a visit too? Our visiting hours are from 2 to 5 on weekdays.

* * *

Have you tried Krusteaz yet? It is a new prepared pie crust and all you need to do is add water and roll out. Takes all the work out of pie making. You can also make delicious biscuits from this preparation. Found at any grocery store.

* * *

From the Bureau of Home Economics in Washington, D. C., we learn that now, in many markets, we can purchase Government graded sausages (bologna, frankfurters, liverwurst). So labeled, they are a wholesome product of first-rate quality. The tag or sticker which is attached to them certifies that they were "graded by an official grader of the United States Bureau of Agricultural Economics, that the date of grading is stamped thereon, and that quality at time of grading was U. S. Government No. 1."

* * *

"New" cabbage, by the way, is not immature like "new" potatoes. The heads are full grown, but are green almost all the way through. Cabbage is a nutritious vegetable and also a cheap one. It is especially nutritious if it is "new," because of the fresh green leaves. The green color is a sign of its Vitamins A and G, and also iron content. The greener the leaf, the more it contains, be it "new" or "old." All cabbage also contains Vitamins B and C, but the fresher it is, the more Vitamin C it contains, for this particular vitamin is hard to preserve. It disappears to a considerable degree from cabbage that is stored. To guard against the loss of this vitamin during the process of cooking, as much as possible, cook for a very short time in a very little water.

* * *

The flavor of a fruit cocktail is greatly improved by the addition of Angostura Bitters and Sherry. Prepare the fruit the day before you plan to use it, add two dashes of Angostura Bitters and two tablespoonfuls of Sherry. Let stand in the refrigerator over night. Serve well chilled, and garnished with a sprig of mint.

* * *

When baking apples, instead of using granulated or brown sugar, use maple sugar and plenty of it. We found it delicious.

* * *

Do try Cora Wayne's Honey! It is a new product which is put up in loaf form, and can be cubed, sliced or cut into fancy shapes for garnish. The flavors are as follows: Plain Honey Loaf, Honey and Wild Cherry Loaf, Honey and Ginger Loaf, and Honey and Mint Loaf. This product is not cooked, therefore all the vitamin content is retained and the enzymes that aid digestion, and are always found in honey, are not destroyed. It can be used as a garnish on the hottest plate and still hold its original form. Honey-Apricot Spread and Honey Marmalade are other products. The latter makes a delicious topping for ice cream. The Honey and Mint Loaf, cubed, is a welcome addition to fruit cup and fruit salad. Honey and Ginger cubes are good in tea, and the Honey and Wild Cherry cubes make a colorful addition to iced beverages.—Elsa Mangold, Dietitian, American Home Kitchen.

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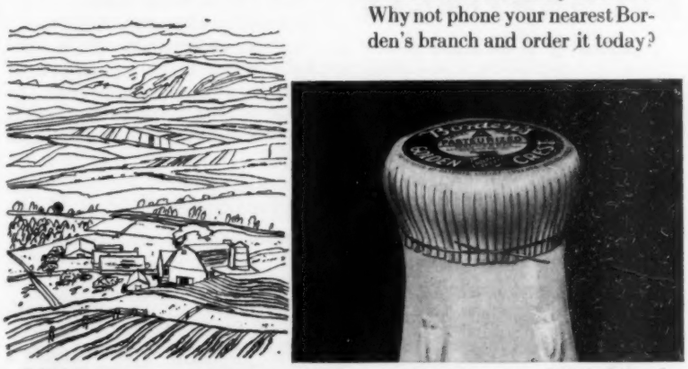
In spite of Golden Crest's extra quality you don't pay extra for it. This finer milk costs you no more than ordinary Grade A. Why not phone your nearest Borden's branch and order it today?



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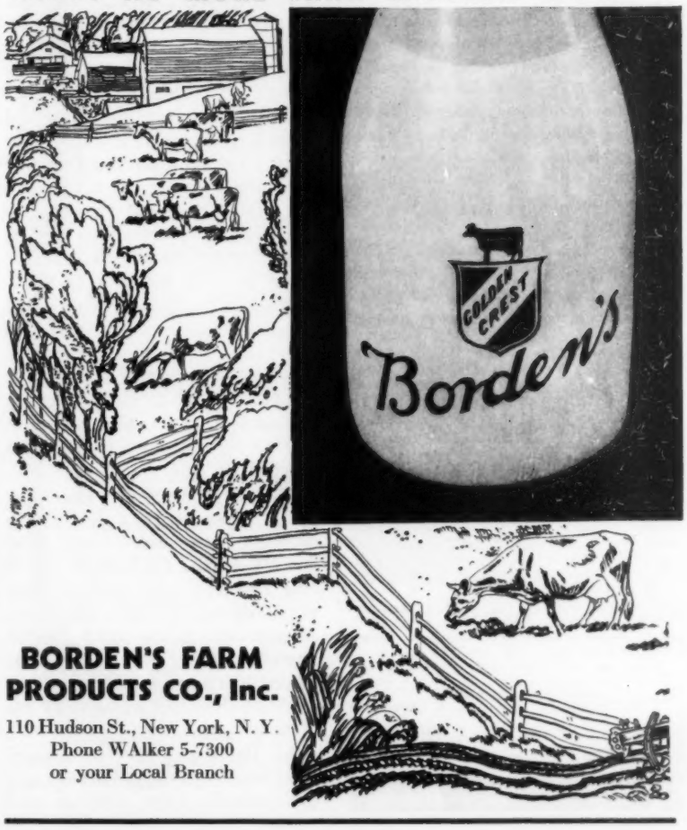

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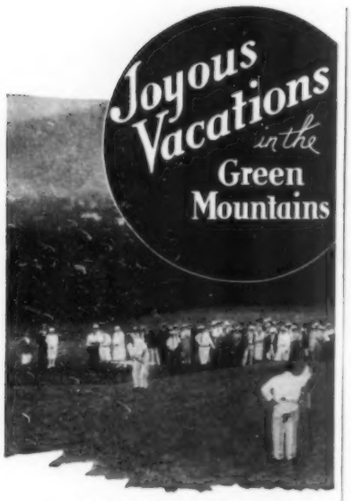

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A swimming pool for the children

Georgia Cook Ferguson

LAST year with intermittent help from the youngsters we built a lily pool and, being eager to see if our handiwork held water, we filled it from the garden hose. Perhaps no waterlilies or gold fish adorned our pool, but usually four or five children with their shoes and socks parked carefully on the grass were wading and having a glorious time in the water. This gave us an idea. Why not build a small swimming pool—not just a wading pool, but one in which they could get completely wet and even learn to swim?

Here is the plan we worked out; and it was worth many times the effort—especially as the ocean and lakes are not easily accessible.

First we selected a place about fifteen feet by ten feet which could be seen easily from the windows of our house. This made it possible for anyone inside the house to watch the pool when it was filled with water. It also helped enforce the rule that no child must go near the pool without a grown-up present.

Secondly, we broadcast the news that we were going to build a swimming pool, and any child who helped in its construction was entitled to swim in it.

The interest, the intelligent questions and the spirit of helpfulness were astonishing. Johnnie, our across-the-street neighbor, borrowed his father's shovel and was over before breakfast every morning. Cynthia, who visits her grandparents on week-ends, would come over immediately upon her arrival to see what progress had been made during the week; and our Sandy dressed himself in overalls every morning to be ready for anything the day might bring forth in the way of work.

We decided that for a group of children ranging from three to eight years it was best to have the pool twenty inches deep in the shallow end and gradually sloping to four feet in the other end. This proved entirely deep enough and exceedingly safe.

The digging was our next program. Armed with a pick-axe, a stubbing hoe, and a few good shovels we set forth with a will and found to our surprise that many of our friends liked the exercise which we could furnish them. The loam from the top was placed in one pile for future top soil and the sand was put in another pile for grading purposes.

As the excavation progressed there were little wheelbarrows and toy shovels doing just as real work as the larger ones. We felt that the work was healthy, and the building of the pool was valuable instruction for the children. Many lessons in practical arts were learned all unknowingly.

After the excavation had been completed to required grades and everyone was rather tired of digging, the next phase of the construction work was started. This work consisted of setting up forms to retain the concrete walls of the pool. Cheap fir boards, 1″ x 6″ and 13′ long and a few 2″ x 4″, were purchased from a neighborhood lumber yard at a very small cost. The forms were constructed to the inside dimensions in the pool. See figures 1, 2, and 3.

The excavation was made twelve inches larger than the true pool dimension in both directions. The forms were so erected as to furnish six-inch concrete walls when completed. After the forms were in the approximate location, it became necessary to square up the entire structure. This work

was completed by using the well-known 3-4-5 rule for a right triangle whereby a line along one wall of the pool was definitely measured to four feet and the wall presumably at right angles to this for a distance measured on at about three feet since the diagonal distance between the two extremes of the three-foot and four-foot dimension should measure five feet at the corner of a square. This procedure was repeated for all four corners of the pool. After the forms had been squared up in this manner they were securely held in place by corner braces. The top of the forms projected about six inches above the surface of the ground so as to form a curb that would exclude the surface water from draining into the pool. Fig. 4.

Because of the fact that the weight of wet concrete causes a pressure against the forms, it was necessary to brace them securely on the inside. This was done by

[*Please turn to page 170*]

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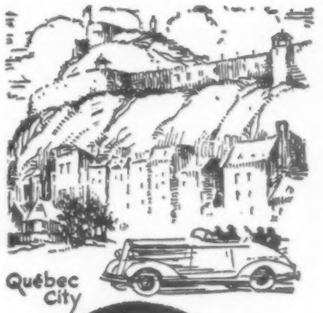

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The storied countryside is lovely, the greens are fresh, the foliage luxuriant . . . Explore the old Norman towns. . . . the quaint farms and manors . . . touched with the glories of Summer. Come NOW. . . . Enjoy the good roads, comfortable wayside inns . . . and French-Canadian cuisine. Come NOW . . . by motor, rail or boat. . . . Québec Province offers a choice of many routes. . . . West from Montreal is the Gatineau; to the north, the Laurentians; and eastwards the lower St. Lawrence with the Gaspé Peninsula and the North Shore and Lake St. John.

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Gaspé

Mosaic concrete

A new note for the prefabricated house

NATIONAL interest in prefabricated housing—the newest development in the home building industry—has centered attention on the first house to be built with prefabricated walls of mosaic concrete, erected just north of Washington, D. C.

This house emphasizes beauty in its exterior walls to overcome the danger that prefabrication may lead to monotony of a machine-like duplication of design. It is the work of the studios of John J. Earley in Washington, D. C. The house is built of thirty-two panels, each nine feet high and varying in width from four to eight feet. The panels are made of two-inch reinforced concrete with a surface of exposed aggregates of red jasperite from Oklahoma, which gives the slabs the appearance of granite and makes them a new triumph of unforgettable beauty in concrete.

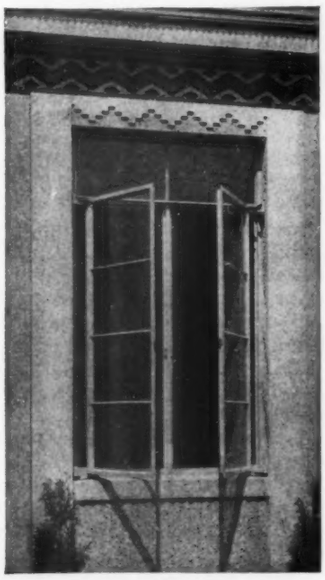
The slabs are precast, making it possible to manufacture them under studio conditions and to harden them to a point where they are absorption-proof and absolutely water-tight. Window casements are cast into the slabs during prefabrication.

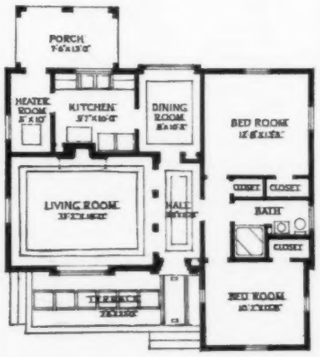
The design of this house was dictated by the characteristics of the material itself, and therefore belongs to no traditional school of architecture. But for its conventional dark slate roof, it might be called modern.

The main color of the building is like that of a pink granite, the result of making the surface of the slabs chiefly out of exposed aggregates of red jasperite, a form of quartz. The corner pilasters and the window trims are made of buff-colored quartz, and the other ornamentations are chiefly of a deep cobalt-blue. A polychrome cornice surrounds the entire building, giving an aristocratic setting to an exposed copper gutter. Under the cornice is a blue line about an inch wide to accentuate the shadow of the cornice, and below this a twelve-inch mosaic frieze of red and black.

The most striking ornament of the building is a doorway with fluted columns of buff and blue, surmounted by an elliptical slab of carved buff quartz, covering a ceiling lamp, and a buff lintel decorated in a design of red and blue. As a striking innovation, the wooden door has three insets of red and black mosaic concrete.

This idea of carrying mosaic ornamentation into other parts of the structure than the walls is used by making the inside trim for each window a band of blue mosaic concrete. A ceiling-high mantel in the living room is another adaptation of the mosaic concrete. It was precast in a single casting—fireplace and all—in a light buff ceramic aggregate, with a vivid border design in red and blue, and a solid black fireback outlined effectively in red.





Flint's Fine Furniture

Chat Chairs

For intimate, individual settings at moderate prices, let our decorators suggest a dozen variations of this pleasant scene. Illustrated are a pair of comfortable chairs with custom construction ($57 each in muslin) with a walnut table that has a practical glass tray top (unusual at $19.50).

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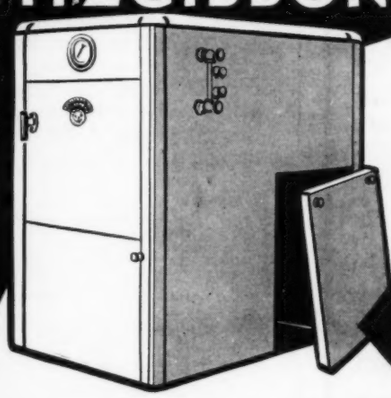

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A swimming pool for the children

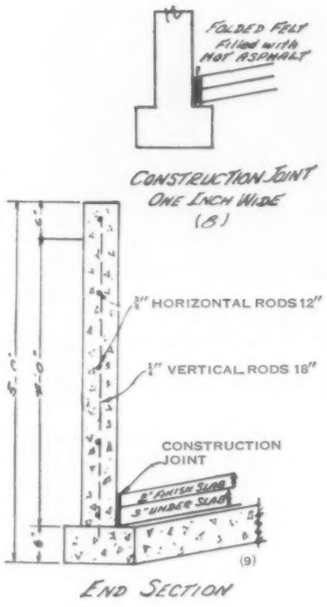
[*Continued from page 168*]

taking 2" x 4" about 7' long and bracing the form from one sidewall to the other.

The children watched with great interest this stage of construction and they particularly liked to saw, drive nails, and fit some of the smaller boards into place. It sometimes took an astonishing amount of patience to wait while some youngster pounded in a nail which one of the older ones could drive in with a single blow, but all of these duties were giving the children a sense of their own importance.

The work up to this phase of the construction was exceedingly interesting from the standpoint of all concerned, including our juvenile force of workers and supervisors, but the crowning achievement of the entire job was the pouring of the concrete walls.

A concrete mix consisting of one part cement, two parts sand, and four parts gravel with sufficient water added to make it into a mix that would be easy to handle was used. The concrete was mixed in batches about the size of one wheelbarrow and was poured in the wall, being thoroughly tamped by the children under Tony's supervision. As an added precaution against the action of frost or the possible tendency for the earth pressure to cave in the concrete walls, we placed some reinforcing rods in the wall. The horizontal rods were placed twelve inches on center for the full height of the wall and the vertical rods were placed

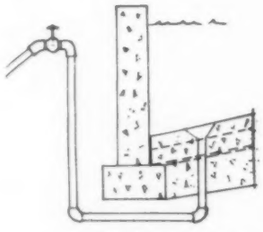


eighteen inches on center around the entire perimeter of the pool. See figures 5, 6 and 7. All steel rods were ¼ inch round. Right here I want to stop and say that not just any laborer will do. We had an ideal worker in Tony. He has children of his own and he did not mind two or even six small helpers in the hole with him at once. The children just loved Tony and did everything he told them to do.

After the walls had been poured they were allowed to set for two days and then the forms were stripped off.

The floor of the pool was next poured. Before the concrete was poured on the bottom, a layer of small stones was collected by the children and thrown into the hole and then leveled off. This gave a better foundation for the concrete. To obtain a tight joint between the walls and the bottom and to permit expansion, three layers of tar paper folded together and treated with asphalt were placed between the walls and the floor. See figure 8. Three inches of concrete was poured, using the same mixture as for the walls, and chicken wire was placed on the surface, then two inches of 1–2 mortar was poured on top of the chicken wire, making a total thickness of five inches. See figure 9. This was then troweled and finished to a smooth surface. Care had to be taken to make sure that none of the pieces of wire stuck up in the concrete to hurt small feet later on.

The inside corners of the pool were rounded and later holes were drilled near the top for eye-bolts. The eye-bolts were cemented into these holes. See figure 10. A heavy piece of rope was threaded through the four eye-bolts and spliced by a nautical friend. This afforded something which the children could hold on to in case they slipped

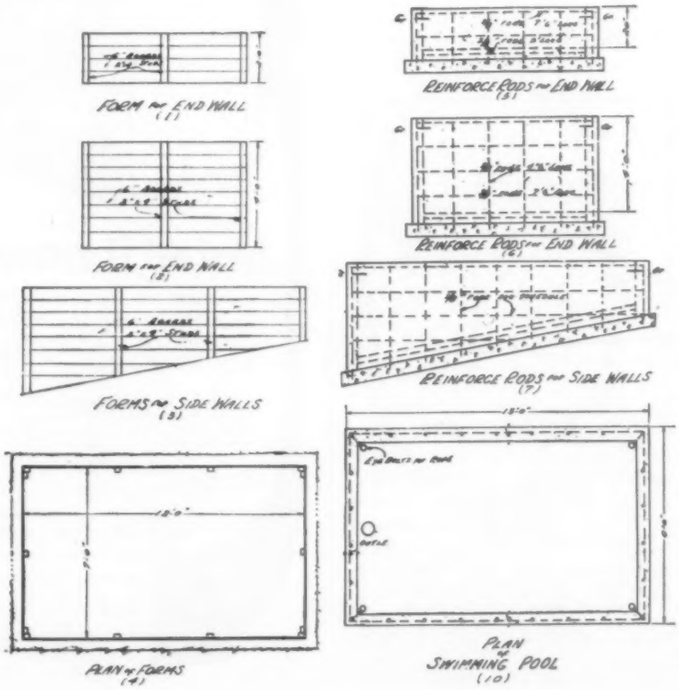


and also was excellent for all sorts of tricks. A drain was placed in the bottom at the deep end of the pool. A three-inch pipe was connected to this which led to a blind drain. A valve was placed in the line, which when open, permitted the water to drain out. We filled the pool with a garden hose. Figure 11. The total cost was $50.

The pool was finished but no one went swimming until the sides were graded and a gentle slope at three sides seeded in with grass. At the shallow end we dumped all the sand left over from the concrete, and this was covered with beach sand. This gave a place for the youngsters to lie and play when they climbed out of the pool, and a ladder was built to help the smaller ones in and out.

Then we were ready for the grand opening, and excitement reigned in our neighborhood. The children gathered in their bathing suits and enjoyed a glorious swim. Looking on from our seat as "life guards" we believe that more people, if they realized how inexpensive and simple it is to make

[*Continued on next page*]



Following the sun

We located it in one of the de luxe stores. . . . It was exactly what we wanted—a large, portable awning, but . . . with a price tag featuring $145. The price was a crushing blow, but we decided that by using a little ingenuity it was still possible for us to have what we wanted. The illustration shows that we did.

It is difficult to construct a large, portable awning without professional equipment because in order to be neat it should be made of steel. A construction of wood, in order to be strong, would have to be by necessity very bulky and heavy. The idea which solved all the difficulties was inspired by a hammock hook in a big tree, and the moment it was conceived that one end of the awning could be attached to this hook, the problem was 99 per cent solved.

When the tree, as a solid support, anchors one end of the construction, the rest is fully within the limitations of the average handyman with an ordinary tool box. The illustration shows one of the ways it can be done. The center beam is oak, eleven feet long and one inch by four inches, with a rim on the end which goes on the hook in the tree. The legs are oak 1½ inches square. The awning itself took fourteen yards of material from Sears, Roebuck at a cost of $3.24. The lumber amounted to $2.30 and the hardware, paint, etc., mostly of five and ten variety, put the total cost this side of $8. The awning is eight feet wide sewn together by us on a regular sewing machine using a little bit stronger needle. On both of its long sides there are three-inch hems into which are inserted 1½ inches square pine rails. The illustration shows two spreaders which keep these rails in the proper position.

Certain difficulties may be found in connecting neatly and at the same time substantially both legs to the center beam. This can be done by means of two six-inch angle pieces unbent to proper angle and each bolted to the top of the legs and then both bolted together through the center beam. The top of the canvas, where it rests on the center beam, is reenforced with braid, and brass eyelets are inserted by means of a chisel and hammer about ten inches apart. Through these eyelets small brass screws attach the top of the awning to the center beam. The four downhauls on the corners permit the tilting of the awning, and the whole affair is so light that even a small boy can lift one end of the awning and change its position by rotating it at a considerable angle around the tree.

It should be lots of fun for anybody who is on friendly terms with a tool chest to figure out the details of joints and connections. Almost any way of doing it would be satisfactory providing there is a good sturdy tree on the grounds which can be used as a base. As material, use oak and bolts instead of screws or nails. Wet the awning so it will shrink before you screw it to the top rail.

The awning is the talk of the town, and the only negative point about it is the considerable increase in our budget for entertainment. . . . It is so inviting! Fortunately, others are copying it, too—so the demand on our home-made "shade device" will be relieved. . . . Anyhow, we have lots of fun for our investment of $8.

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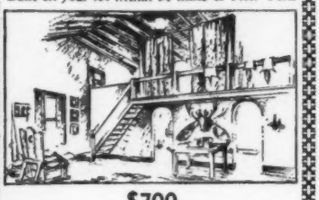

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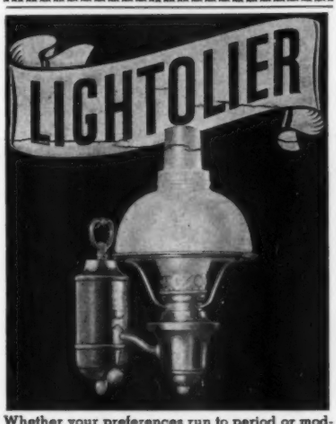

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A swimming pool for the children

[*Continued from page 170*]

a pool, and really how much fun, would have one in their back yard.

List of Quantities

Lumber
60' 2"x4" studs.
170 square feet 6" boarding.
Steel Rods
6—⅜" rods, 4'6" long.
14—⅜" rods, 2'6" to 4'6" long.
6—⅜" rods, 2' long.
6—⅜" rods, 12'6" long.
8—⅜" rods, 7'6" long.
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5 cubic yards gravel.
2½ cubic yards sand.
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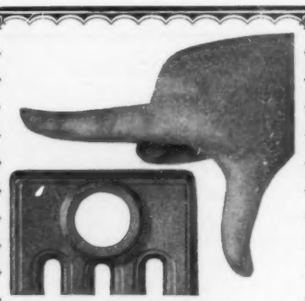

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Why not Sunroses?

[*Continued from page 153*]

and much more fun, to grow them from seed. Some of the Sunroses which I raised from seed of my own best plants far outstripped in growth and sturdiness the ones started from cuttings at the same time. The seeds were planted in an ordinary seed-box mixture of sand, loam, and peat; and when they had made their first true leaves they were set out in the ground, two or three inches apart, with a protecting armor of little rocks about them—chiefly to keep the tiny things from being submerged in mud or lost to view and accidentally hoed up. As soon as they were a few inches across, they were set farther apart in a new bed, and a few months later were moved to their permanent places in the rock garden.

Besides being so charming in blossom and foliage, and so easily pleased with whatever fare can be offered them, Sunroses have the additional advantage of being free from pests and diseases.

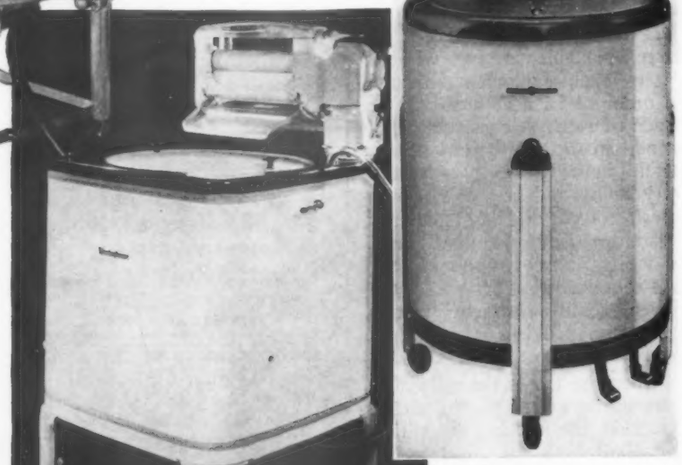
One first thinks of Sunroses in connection with rock gardens, and it is true that there they are really at their loveliest; but they are useful in many other situations as well—at the front of a wide perennial border, for instance, or to soften the edge of a planting of shrubs or a bed of Iris, or to glorify incredibly the top of an old gray rock wall. Over one such wall I well remember a gray-leaved Sunrose hanging a cascade of exquisite wild-rose pink against a drift of sky-blue Forget-me-nots below; and near it was another whose wide blossoms of softest apricot tangled with the orchid satin saucers of Convolvulus mauritanicus. Again bronze and scarlet Sunroses are alternated with masses of blue Campanula muralis on a low rock wall edging a long driveway, and the effect is worth going far to see. Double scarlet Sunroses topping a fall of white Arabis or Snow-on-the-mountain; the variety Tangerine lifting its erect blossoms of crumpled orange silk, shot with vermilion, near a gray and lavender cloud of Nepeta mussini; copper or bronze Sunroses glittering in contrast to the pure cobalt-blue of dwarf Delphinium Tom Thumb; the soft salmon-pink of H. appeninum roseum beside trailing mats of lilac and mauve Aubretia—these are only a few suggestions.

So if you are looking for a new and pleasant adventure in flower growing, if you want the surprise and delight of spring masses of color that become yearly more beautiful and yet demand little from you in the way of expense or care, why not try Sunroses?

For the modern laundry

Known as ABC model 66, the washer at the left has Fingertip Control for the wringer, shown in the illustration, corrugated tub, and legs adjustable to convenient height. Altorfer Bros. Company

Directly below: The Westinghouse De Luxe washer with dual Finger-Touch control for both water impeller and wringer. A rubber shock-absorber under the washer tub makes for quiet operation



At right: A black porcelain enameled tub, with aluminum cover in a white lacquer finished cabinet was designed by Lurelle Guild for General Electric's silent washer

A 23″ diameter tub, of white porcelain, with agitator control that can be operated with the toe, and a drain faucet that works very rapidly, make the Norge, above, important

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Iris—how to use it in the average garden

[*Continued from page 118*]

In making use of any of these color suggestions it must be borne in mind that the varieties here mentioned are not offered as a selection of the best Irises, although all are good. These paragraphs are designed rather to assist the average gardener in selecting certain Iris varieties to secure certain desired effects of harmony and of contrast. For, after all, the garden effect of an Iris, as in the case of any other flower, depends as much upon its setting as upon its own charm.

And now a final word as to Iris culture. Your Irises should have a well-drained location—the German Iris is not a moisture-loving plant. They like sun; the more sun, the more bloom. The ideal time to plant is now—right after the blooming season. Dig a shallow hole and fill with water. Spread the rootlets out and pack the earth firmly over them. Barely cover the main rhizome—it will eventually work to the surface so its top will remain exposed. Next winter mulch with straw, marsh hay, or other clean litter. Do not use manure or leaves. In succeeding winters no protection will be needed. Feed in spring with a complete plant food, and remember this type of Iris likes lime.

Succulents for easy house plants

[*Continued from page 124*]

tendency to consider all these fleshy, odd-looking plants as forms of Cactus. But the terms Cactus and Succulent are not identical. It is not always easy for the untrained observer to determine the differences between the groups from general growing appearance. And of a truth all Cactus (except a very few that just emphasize the generalization) are Succulents. But all Succulents are not Cactus.

Cactus is a botanical group but the Succulents are to be found in a large number of widely separated plant groups. Many of them are of the Lily family. There are diverse forms too, some are leaf Succulents while others are stem Succulents. The name itself is self explanatory—meaning merely juicy or fleshy.

Most Succulents grow like other ordinary plants with their roots in the soil, but there are some that are ephiphytis, that is, they grow on other plants—on, not in.

While the Crassula family, which is the subject of the present article, is practically made of

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succulent plants, yet succulence will occur in a few individual species of a great many quite different groups, so they are to be considered a cultural group not a natural one. They are the survivors of lines of evolution that have solved the problem of economizing on water in a very practical way.

"Gardening for the Small Place"

by Leonard Barron

(No. 1 of Doubleday Garden Handbooks, Doubleday, Doran & Co., Inc., 1935)

This is a very practical book for the beginning gardener who has the will but not the method in which to start his garden. As it is a small book, the methods are arrived at without the loss of time in wading through reams of pages on all kinds of garden advice which does not apply in the particular case of the amateur. First, it is advised that you plan the development of your plot before you consider what to put in it. The public area, the service area, and the private area, should be laid out with due emphasis on the vistas in each case. Second, you must plan your budget setting aside a sufficient amount for the food which is so essential for the success of the garden. This is an important point, for neither humans, animals, nor plant life can live without food. Many people do not realize that unless food for the plants is put into the ground, there is no way for them to obtain proper nourishment. Third, plan the garden for a period of time, say five years, and then you will not be overpowered with the work of one year, and again the garden will have time to grow. For example, if shrubs are planted too close together without allowing for growth, eventually they will have to be transplanted, but if you bear in mind that in time they will spread out, and place them accordingly, there will be no trouble in years to come. In this book, methods of planting and transplanting are gone into with the right way shown, and if you follow this lead, you will find that you can accomplish wonders. It is never wise to jump into garden-making with just the idea of getting the work done. Then also, an early start should be made, for otherwise one never catches up. Last, the type of plants, flowers, shrubs, vegetables, and the location of each must be thought out carefully. Hot-weather gardening, lawn care, cultivation, planting for the fall, indoor starting of seeds, plants, and bulbs are taken up and so simply explained that any one can have an interesting garden as a result.—B. H.

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Wilson's O. K. PLANT SPRAY

It is so easy to use . . . nothing to dissolve, mix or weigh. Simply dilute with water. A powerful, safe nicotine preparation for use on Roses and all flowering plants. Will not burn or discolor. Safe on evergreens, too. Your dealer sells "O.K." or can get it for you. Used for over 30 years on America's finest estates. Write for booklet H7.

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Armillary sun dial in Pompeian Green Bronze.....$25

Complete with pedestal.....$40

An extensive line of other Garden Pieces $7.50—$2500

Be sure to see our special grouping at the Gardens of the Nations, Rockefeller Center

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DREER'S SEEDS-PLANTS-BULBS for Summer Planting 1935

• Every good gardener knows that there are many seeds which should be planted during the summer or early autumn—such as Dreer's De Luxe Hybrid Delphiniums (pkt. 25c; special pkt. 75c; ¼ ounce $1.25; postpaid).

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BURPEE'S CROCUS 12 BULBS 10¢

Beautiful "harbingers of Spring." Among the earliest flowers to bloom. All colors in lovely mixture—yellow, blue, purple, white, and striped. Wonderful introductory bargain to prove to you that Burpee's Bulbs are the best. Guaranteed to bloom.

Postpaid: 12 bulbs for only 10c; 125 bulbs for only $1.00; 250 bulbs for only $2.00.

BURPEE'S BULB BOOK FREE. All best bulbs for Fall planting. Tulips, Daffodils, Hyacinths, Crocus, Lilies, Iris, etc.

W. ATLEE BURPEE CO. 848 Burpee Bldg., Philadelphia

Form and design in the water itself will add immeasurably to the decorative value of a fountain. These two fountain jets give an idea of the variety that can be obtained. J. W. Fiske.

Insecto-O-Products Co. make a "gun" which is attached to the garden hose and easy for anyone to operate. The water combines with the spraying liquid in the pint jar in just the correct proportion and the water pressure reaches the necessary areas.

A cocky little bird is the red cardinal who sits on the lawn sprinkler. He is just an amusing little ornament. You can get a rabbit or duck if you prefer from the Winona Machine & Foundry Co., who make the cardinal.

With the Fertilmist (illustrated directly above) just the right amount of complete plant food is given to your lawn and garden. It is attached to the regular garden hose. From The Toquet Mfg. Co.

Time to Order

Autumn Blooming CROCUS!

Reg. U. S. Pat. Off.

BLOOM just at a time when other garden flowers are scarce. Some 20 varieties offered in our new catalog. Easy to grow under shrubs or trees or in full sun. Increase and multiply rapidly. Order now for late August planting. They will bloom for you during September and October only three or four weeks after being placed in the ground.

SEND FOR BULB CATALOG—See for yourself the fine new things it contains. There are hundreds of varieties of these choice bulbs offered. Also many of the rare and difficult-to-get wild bulbs are there. Remember there is success insurance in form of a guarantee, that goes with everything you buy from Wayside.

Autumn-blooming Crocus Zonatus is rose-lilac with yellow throat. This is one of our favorites, fool-proof, will bloom three weeks after planting.

Per 25 $1.00 Per 100 $3.50

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Owners: Elmer H. Schultz and J. J. Grullemans

America's Finest Plants and Bulbs

This one spray KILLS both SUCKING and CHEWING GARDEN INSECTS

NON-POISONOUS To Humans, Animals or Birds

Why use two insecticides—which must be bought, mixed, sprayed separately—when Red Arrow Garden Spray will destroy all the usual varieties of sucking and chewing garden insects.

Excellent for Ants and Sod Web Worms

Red Arrow is a highly concentrated pyrethrum solution—containing a special soap. Simply mix with water—as you need it. Red Arrow will not discolor or injure flowers, vegetables, or fruits. Red Arrow's economical, too, for a one ounce bottle (35¢) makes 8 gallons of finished spray. Buy Red Arrow Garden Spray where you buy your garden supplies, or

MAIL COUPON FOR TRIAL SAMPLE

McCORMICK & CO., Inc., Dept. 100, Baltimore, Md.

I enclose 10¢ for sample of Red Arrow Garden Spray sufficient to make one gallon of spray.

Name.....

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Why not Sunroses?

[*Continued from page 153*]

and much more fun, to grow them from seed. Some of the Sunroses which I raised from seed of my own best plants far outstripped in growth and sturdiness the ones started from cuttings at the same time. The seeds were planted in an ordinary seed-box mixture of sand, loam, and peat; and when they had made their first true leaves they were set out in the ground, two or three inches apart, with a protecting armor of little rocks about them—chiefly to keep the tiny things from being submerged in mud or lost to view and accidentally hoed up. As soon as they were a few inches across, they were set farther apart in a new bed, and a few months later were moved to their permanent places in the rock garden.

Besides being so charming in blossom and foliage, and so easily pleased with whatever fare can be offered them, Sunroses have the additional advantage of being free from pests and diseases.

One first thinks of Sunroses in connection with rock gardens, and it is true that there they are really at their loveliest; but they are useful in many other situations as well—at the front of a wide perennial border, for instance, or to soften the edge of a planting of shrubs or a bed of Iris, or to glorify incredibly the top of an old gray rock wall. Over one such wall I well remember a gray-leaved Sunrose hanging a cascade of exquisite wild-rose pink against a drift of sky-blue Forget-me-nots below; and near it was another whose wide blossoms of softest apricot tangled with the orchid satin saucers of Convolvulus mauritanicus. Again bronze and scarlet Sunroses are alternated with masses of blue Campanula muralis on a low rock wall edging a long driveway, and the effect is worth going far to see. Double scarlet Sunroses topping a fall of white Arabis or Snow-on-the-mountain; the variety Tangerine lifting its erect blossoms of crumpled orange silk, shot with vermilion, near a gray and lavender cloud of Nepeta mussini; copper or bronze Sunroses glittering in contrast to the pure cobalt-blue of dwarf Delphinium Tom Thumb; the soft salmon-pink of H. appeninum roseum beside trailing mats of lilac and mauve Aubretia—these are only a few suggestions.

So if you are looking for a new and pleasant adventure in flower growing, if you want the surprise and delight of spring masses of color that become yearly more beautiful and yet demand little from you in the way of expense or care, why not try Sunroses?

For the modern laundry

Known as ABC model 66, the washer at the left has Fingertip Control for the wringer, shown in the illustration, corrugated tub, and legs adjustable to convenient height. Altorfer Bros. Company

Directly below: The Westinghouse De Luxe washer with dual Finger-Touch control for both water impeller and wringer. A rubber shock-absorber under the washer tub makes for quiet operation

At right: A black porcelain enameled tub, with aluminum cover in a white lacquer finished cabinet was designed by Lurelle Guild for General Electric's silent washer

A 23″ diameter tub, of white porcelain, with agitator control that can be operated with the toe, and a drain faucet that works very rapidly, make the Norge, above, important

A tub of solid aluminum cast in one piece, with the well-known gyratator, and legs adjustable to the height of the operator, distinguished the Maytag washer

The Thor "electric servant" washes clothes, damp dries them and serves also as a kitchen work table, is wired for radio and may serve as a clothes hamper. The wringer can be put entirely out of sight in the storage cabinet